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THE WORKS
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EDITED

WITH INTRODUCTIONS AND NOTES

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IN TEN VOLS.

VOL. II

London

MACMILLAN AND CO., LIMITED

NEW YORK: THE MACMILLAN COMPANY

1899

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THE TAMING OF THE SHREW

DRAMATIS PERSONÆ

A Lord.
CHRISTOPHER SLY, a tinker.
Hostess, Page, Players, Huntsmen, and Servants. } Persons in the Induction.

BAPTISTA, a rich gentleman of Padua.
VINCENTIO, an old gentleman of Pisa.
LUCENTIO, son to Vincentio, in love with Bianca.
PETRUCHIO, a gentleman of Verona, a suitor to Katharina.
GREMIO, HORTENSIO, } suitors to Bianca.
TRANIO, BIONDELLO, } servants to Lucentio.
GRUMIO, CURTIS, } servants to Petruchio.
A Pedant.

KATHARINA, the shrew, BIANCA, } daughters to Baptista.
Widow.

Tailor, Haberdasher, and Servants attending on Baptista and Petruchio.

SCENE: *Padua, and Petruchio's country house.*

DURATION OF TIME

'Time, in this play,' says Mr. Daniel, 'is a very slippery element, difficult to fix in any consistent scheme.' He suggests the following:—

Day 1. I.
,, 2. II.
Interval of a day or two.
,, 3. III. 1., Saturday, the eve of the wedding.
,, 4. III. 2., IV. 1., Sunday, the wedding-day.
Interval [?].
,, 5. IV. 2.
,, 6. IV. 3.-5., V. [the second Sunday?].

INTRODUCTION

Early Literary History.

RECIPES for the management of wives were the theme of a series of popular plays during the last decade of Elizabeth's reign. Dekker and Chettle's *Patient Grissel* was acted in 1600; Heywood's *A Woman Killed with Kindness* in 1603. But neither the long-suffering wife whom no harshness incenses, nor the guilty one whom kindness subdues, touched the vein of the rougher Elizabethan playgoer so effectively as the refractory virago or 'Shrew,' who is 'tamed' by the sheer strong will of a masterful spouse. *The Taming of the Shrew* was the one member of the Shrew-taming species which attained a lasting success; but it had vigorous precursors and rivals in its own time, and, alone among Shakespearean comedies, provoked a lively retort in the next generation.

Early Texts.

The Taming of the Shrew was first published, so far as is known, in the Folio of 1623, where it appears as the eleventh in the series of Comedies. It is there divided into acts, but not into scenes. A Quarto edition was printed, in 1631, from the Folio. Of early performances, as of early editions, we hear nothing; and only internal evidence is available for determining its date. This is here the more precarious, since the play, as a whole, cannot pass for Shakespeare's. Most critics now agree that Shakespeare's participation in *The Taming of the Shrew*

Date of Composition.

consisted essentially in rewriting certain scenes of an older play, large portions of which were embodied, with little or no change, in the piece printed by his editors, and known to posterity, as his. But the affinities of its most Shakespearean portion, the Taming itself, connect it on the whole with the work of the last five years of the century. Petruchio's wooing is what Henry's and Hotspur's might have been, had their Kates resembled his. The same boisterous, militant, unromantic conception of love pervades them all. Undoubtedly the whole scheme of comic effect is, for the Shakespeare of 1595-99, astonishingly elementary. On the other hand, the technique is, within its limited scope, wonderfully sure and firm. So far as the piece betrays Shakespeare's hand at all, it suggests not immaturity but preoccupation. It is the off-hand sketch of a mature artist, whose serious energies were concentrated upon greater tasks. Meres, in 1598, does not include the play in his list of Shakespeare's excellent comedies; but this is indecisive in the case of a play so largely not Shakespeare's. In any case, it had long been familiar in 1609, when Samuel Rowlands made one of his 'Six honest Husbands' apply Petruchio's methods to the 'kind gossip' his wife, who had accused him of drunkenness:

> The chiefest Art I have I will bestow
> About a work cald *taming of the Shrow.*

Sources of the Plot.

The Taming has countless analogues in story-literature but no close parallel. The only English tale founded on a similar motive, *A Merry Jest of a Shrewd and Curst Wife, lapped in a Morel's Skin for her Good Behaviour* (printed in Hazlitt's Shakespeare's Library, iv. 415), is certainly as old as 1575; but the husband's method of 'curing' his Shrew by wrapping

her in the salted skin of an old horse belongs to a ruder school of humour than even Petruchio's sufficiently Bœotian fun. Somewhat nearer parallels are found both in the Spanish *Conde Lucanor* (first printed, 1575) and the Italian *Notte piacevole* of Straparola (1550); and the Jutland legend of the shrewish Mette,[1] which throws into vivid relief the folk-lore origin of the story,[2] is in some respects nearer than either.

The Taming of A Shrew.

The earliest known version of the Shakespearean Taming-story is contained in the play *The Taming of A Shrew*, which was published in 1594, with the following title: 'A Pleasant Conceited Historie, called The Taming of a Shrew. As it was sundry times acted by the Right Honourable the Earl of Pembrook his seruants . . . 1594.' It was reissued in 1596 and 1607. In the latter year its publisher transferred it to Smethwick, who afterwards published the Quarto of Shakespeare's play.

In what precise form its author met with the story we cannot tell. Probably the submissive sister or sisters of the Shrew already occurred in the variant he used, as in Straparola and the Danish tale. Kate, the Shrew, has two, Emelia and Philena, whose father compels their suitors, Aurelius and Polydor, as the condition of their own success, to find a wooer for Kate. Ferando consents, for a bribe of six thousand crowns, to undertake the enterprise. The subsequent course of the intrigue is substantially as in our present play. Aurelius changes clothes with his servant Valeria (=Tranio) and sends him to instruct Kate in music,

[1] Simrock, *Quellen des Shakespeare*, i. 345; Köhler in *Jahrbuch*, iii. 397.

[2] *E.g.* Mette is the third of three daughters, she learns by three examples never to contradict her husband; the final trial of the obedience of the three wives corresponds literally with the last scene of the comedy.

in order that he and Polydor 'may have leisure to court our loves.' He further persuades a merchant, Phylotus (the pedant), to personate his father, the Duke of Sestos (Vincentio), in order to win the consent of Alphonso (Baptista) to the match. The Taming itself anticipates every incident of Petruchio's from the first cavalier encounter of their wits—a brisk *stichomythia*—to the final appeal of the converted Shrew to her degenerate sisters. But the psychological groundwork of motive is far cruder: the Shrew is privately eager to be married, and Ferando sustains his courage by recalling the six thousand crowns. The scene is laid, absurdly enough, at Athens, but the names of the persons are variously Greek, Italian, and English; and the style has startlingly sudden moods of classical allusion, which suggest a popular play fitfully touched by an academic hand.

The Intermediate Play.

When or by whom the old drama of *A Shrew* was first recast we do not know; but that Shakespeare had such a recast before him, large parts of which he retained, can hardly be disputed. The skilled mediocrity and the insipid accomplishment of the first Act cannot be due to him. Yet the reviser was clearly a practised playwright, and he materially strengthened the somewhat nerveless by-plot of *A Shrew*, by substituting the Bianca story in its present form for the highly uninteresting love-affairs of Emelia and Philena. The two scarcely distinguishable lovers of these two indistinguishable sisters are replaced by three rivals for the hand of one, and the young adventurer Lucentio (Aurelius) has to carry his cause not only against the worldly cavils of the father, but against the intrigues of two elderly fellow-suitors. The reviser's merit here lay, however, only in versifying a story that lay ready to hand. Hortensio and

Gremio, with most of the incident and much of the dialogue in which they figure, are taken over from Gascoigne's *Supposes*, a translation of Ariosto's *Gli Suppositi*, first acted in 1566. This perhaps suggested the transfer of the locality from Athens to Italy. Hortensius, like Valeria, enters Baptista's service as a music-master, and runs out 'with his head broken' by the Shrew; but all the other circumstances of the tutoring episode are different; Hortensius having hired himself out in order to gain access to Bianca, while Valeria is sent by his master to keep Kate employed.

The Latin lesson was apparently suggested by a similar scene in a slightly older play, *The Three Lords and Three Ladies of London* (pr. 1590).

But the reviser also set his hand to the main story, and made it at various points more articulate and more refined. The Petruchio of Acts i. and ii. 1. 1-168 probably represents his work. Instead of being bribed by the father with 'six thousand crowns' to marry his daughter, he appears at the outset as a young heir in search of a wife, and resolved to 'wive it wealthily in Padua.' He and his man Grumio are old acquaintances of Hortensio (i. 2. 3). All this the reviser sets forth in fluent and regular blank verse, freely strewn with classical allusions and Marlowesque reminiscences, or in homely humorous prose.

Shakespeare's Revision.

Finally, the play, thus revised, was taken up by Shakespeare. The portions generally assigned to him are ii. 1. 169-326, iii. 2. (except vv. 130-150), iv. 1. 3. 5., v. 2. (except the last eight lines). It is clear that he felt no very serious interest in the subject. In no other comedy was he content merely to touch with gold the salient points of another man's work. There are also marks of singular haste. The reviser had made

Petruchio the old friend of Hortensio, but a stranger to Lucentio and Tranio (i. 2.). In iii. 2., however, it is Tranio (in the rôle of Lucentio) who bears himself as Petruchio's old friend, familiar with his habits and eccentricities. Shakespeare's hand is discernible only in the scenes in which Petruchio, Katharine, and Grumio appear. Even Petruchio's preliminary negotiations with Katharine's father show, as we have seen, only the mediocre touch of the reviser. But a finer spirit takes possession of the scene when the mocking friends withdraw and leave him to his first formidable encounter with the Shrew (ii. 1. 183). The situation here demanded powers far beyond those of the author of *A Shrew*. The Shakespearean Petruchio is distinguished from his predecessors chiefly by the finer breeding and the more complete consistency with which he plays his part. The author of *A Shrew* permitted Ferando to diverge from his rôle of perfect *bonhomie*, by hinting at the difficulties of the Taming:

> She 's such a shrew, if we should once fall out,
> She 'll pull my costly sutes over my eares (p. 512).

He was quite incapable of the admirable irony of Petruchio's

> Why does the world report that Kate doth limp?
> O slanderous world!

or the charming application of the one classical allusion which he is permitted to retain:

> O, be thou Dian, and let her be Kate.

Katharine, like Petruchio, is heightened and refined by Shakespeare, but hardly perhaps with equal success. The headstrong virago of ii. 1. is drawn with admirable verve; but her transformation into the large-minded exponent of the philosophy of

marriage is indicated with a slightness quite unexampled in Shakespeare's mature work; and the modern hearer is entitled to share in the amazed wonder with which that eloquent and impassioned harangue is heard by the assembled kindred of Kate the Shrew.

The Induction.

The author of *A Shrew* had already provided in substance the highly original and piquant induction. The Oriental jest of the 'Waking Man's Dream,' then for the first time, it would seem, put to dramatic use, was current in many versions; but the evidence points to his having found it in a lost collection of tales, published in 1570, by Richard Edwards, of Her Majesty's Chapel,[1] a fragment of which probably survives in 'The Tale of the Waking Man's Dream,' discovered by Norton in 1845. Here, at least, is found the incident which probably suggested the dramatic use of the story, and which many versions lack,[2] the performance, namely, of a 'Comedy' before the supposed Lord. *The Taming of A Shrew* has no striking pertinence in this setting, nor is its want of pertinence turned to very humorous account. The happiest link between them occurs, as if by an afterthought, in the very last lines, when Slie, wakening from his 'dream' of shrew-taming, reels homeward to try the new-found cure upon his own goodwife.

[1] The starting-point of all the European versions seems to have been the anecdote of Philip the Good of Burgundy and a drunken artisan. This was told by Heuterus, *De rebus burgundicis*, lib. iv., on the authority of a letter of Ludovicus Vives, who professed to have heard it from an old official of Philip's court. From Heuterus the story passed a little later than the date of our play into Goulart's *Thrésor d'histoires admirables et merveilleuses*, and Burton's *Anatomy of Melancholy*. The variants of this widespread *motif* have been lately dealt with in an elaborate monograph, A. v. Weilen, *Shakespeare's Vorspiel zu der Zähmung der Widerspenstigen*.

[2] It is not either in Burton or in the Percy ballad of the Tinker's good fortune.

Slie. Sim gis some more wine, what 's all the
Plaiers gon : am not I a Lord?
Tapster. A lord with a murrin : come, art thou dronken still?
Slie. Whose this? Tapster, oh Lord sirra, I have had
The bravest dreame to-night, that ever thou
Haddest in all thy life.
Tap. I marry, but you had best get you home,
For your wife will course you for dreaming here to-night.
Slie. Will she? I know now how to tame a shrew,
I dreamt upon it all this night till now,
And thou hast wakt me out of the best dreame
That ever I had in my life, but I 'll to my
Wife presently and tame her too.

Of this hint, so far as appears, the author of the Induction to *The Taming of the Shrew* took no notice; and the curtain falls upon Petruchio and Katharine without a word from Sly. It is possible that a conclusion was designed, but never added. But it is equally conceivable that the reviser—who was almost certainly in this case Shakespeare—preferred to emphasise Sly's brute insouciance instead of his rude humour. In the earlier play after the first act he calls for the Fool; in the later, he nods and is reproved for 'not minding the play': ''Tis a very excellent piece of work, madam lady; comes there any more of it?' And when the play ends, instead of vowing to emulate Petruchio's success, he is found to have fallen into a drunken stupor, in which condition he is dragged ignominiously out as the curtain falls.

Subsequent Literary History

No other play of Shakespeare has come home like *The Taming of the Shrew* to the business and bosoms of average men and husbands, and its after-history presents some curious points in the sociology of literary renown. Dekker's lost *Medicine for a Curst Wife* is plausibly supposed to have been an attempt to exploit its success for the benefit of the rival playhouse he served. A few years later Fletcher

blew his lively counterblast, *The Woman's Prize, or the Tamer Tamed* (before 1625), in which a more astute successor of Kate the Shrew subdues Petruchio by effective variations on his own method. The later comedy, with its more elaborate and artificial humour, its morbid equivocations, its involved intrigue, marks with great distinctness the trend of English art and fashion in the intervening twenty years.

In 1633, both plays were performed at Court, Sir Henry Herbert recording in his Office-book that *The Taming of the Shrew*, played 26th November, was 'likt'; while *The Tamer Tamed*, played five days later, was 'very well likt.' *The Taming of the Shrew* was among the few Shakespearean plays 'revived' with success after the Restoration. Even the old *Taming of a Shrew* was not forgotten, chiefly in virtue of the homely humour of the clown, 'Sawny the Scot.' Lacy included this personage in his adaptation of the Shakespearean *Shrew*. It was this adaptation which Pepys saw on 9th April 1667, when he thought 'Sawny the best part,' adding, with naïve candour, that it 'hath not half its life, by reason of the words, I suppose, not being understood, at least by me.' When Pepys made this entry, the play had already for thirteen years had a place on the Dutch and for nine on the German stage, in vernacular versions. The Dutch version is the earliest extant translation of any Shakespearean play.[1] The bourgeois Germany of the seventeenth and eighteenth centuries found this bourgeois comedy extraordinarily stimulating, and turned the matter to fresh account in a series of adaptations: *Kunst über alle Künste, ein bös Weib gut zu machen*, 1672; Christian Weise's

[1] *De dolle Bruyloft.* Translated in Alexandrines, by A. Sybant (J. Bolte in *Jahrbuch*, xxvi. 78).

Die böse Katharina, 1705; Schink's *Die bezähmte Wiederbellerin*, 1781; and Holbein's *Liebe kann Alles*, 1822; finally the now current version by Deinhardstein (Kilian, *Jahrbuch*, xxxii. 129). In this last, gross as it is, the play has won a stage popularity which no other comedy of Shakespeare approaches, and *Othello* alone among his dramas surpasses. In 1894, out of 706 performances of 25 Shakespearean plays, *The Taming of the Shrew* was performed 83 times by 51 companies, exclusive of some 25 times in the earlier version of Holbein above mentioned (Kilian, *Jahrbuch*, xxxii. 353).

THE TAMING OF THE SHREW

INDUCTION.

SCENE I. *Before an alehouse on a heath.*

Enter HOSTESS *and* SLY.

Sly. I 'll pheeze you, in faith.

Host. A pair of stocks, you rogue!

Sly. Ye are a baggage: the Slys are no rogues; look in the chronicles; we came in with Richard Conqueror. Therefore paucas pallabris; let the world slide: sessa!

Host. You will not pay for the glasses you have burst?

Sly. No, not a denier. Go by, Jeronimy: go to thy cold bed, and warm thee. 10

1. ***pheeze***, chastise, pay off (a low word, only used elsewhere in Shakespeare by Ajax in *Tr. and Cr.*).

5. ***paucas pallabris***, Sly's corruption of Spanish *pocas palabras*, 'few words,' 'silence!'—a learned tag much affected by the pretentious vulgar. 'Palabras' is Dogberry's reproof to Verges (*Much Ado*, iii. 5.).

6. ***sessa***, probably a cry encouraging to swift running.

9. ***denier***, a coin of very small value.

9. *Go by, Jeronimy*, a hackneyed scrap from Kyd's *Spanish Tragedy*, where the hero, Jeronymo, finding himself in a perilous situation, addresses himself nearly in these words. F_1 has *S. Jeronymy*, probably through a misprint of S. for ? (*i.e.* !). Delius thought Sly was meant to confuse Jeronymo with Saint Jerome, but this is unlikely. *Go to thy cold bed, and warm thee*, was a similar scrap.

Host. I know my remedy; I must go fetch the third-borough. [*Exit.*

Sly. Third, or fourth, or fifth borough, I 'll answer him by law: I 'll not budge an inch, boy: let him come, and kindly. [*Falls asleep.*

Horns winded. Enter a Lord *from hunting, with his train.*

Lord. Huntsman, I charge thee, tender well my hounds:
Brach Merriman, the poor cur is emboss'd;
And couple Clowder with the deep-mouth'd brach.
Saw'st thou not, boy, how Silver made it good
At the hedge-corner, in the coldest fault?
I would not lose the dog for twenty pound.

First Hun. Why, Belman is as good as he, my lord;
He cried upon it at the merest loss
And twice to-day pick'd out the dullest scent:
Trust me, I take him for the better dog.

Lord. Thou art a fool: if Echo were as fleet,
I would esteem him worth a dozen such.
But sup them well and look unto them all:
To-morrow I intend to hunt again.

First Hun. I will, my lord.

Lord. What 's here? one dead, or drunk? See, doth he breathe?

Sec. Hun. He breathes, my lord. Were he not warm'd with ale,
This were a bed but cold to sleep so soundly.

12. ***third-borough***, constable.
16. ***tender***, care for.
17. ***Brach*** is probably wrong; ***leech***, ***breathe***, ***trash*** (*i.e.* hold in) have been variously proposed.
17. ***emboss'd***, worn out.
18. ***brach***, female hound.
23. ***cried upon it at the merest loss***, found the scent when it seemed totally lost.

Lord. O monstrous beast! how like a swine
he lies!
Grim death, how foul and loathsome is thine image!
Sirs, I will practise on this drunken man.
What think you, if he were convey'd to bed,
Wrapp'd in sweet clothes, rings put upon his
fingers,
A most delicious banquet by his bed,
And brave attendants near him when he wakes,
Would not the beggar then forget himself?
First Hun. Believe me, lord, I think he cannot choose.
Sec. Hun. It would seem strange unto him when he waked.
Lord. Even as a flattering dream or worthless fancy.
Then take him up, and manage well the jest:
Carry him gently to my fairest chamber
And hang it round with all my wanton pictures:
Balm his foul head in warm distilled waters,
And burn sweet wood to make the lodging sweet:
Procure me music ready when he wakes,
To make a dulcet and a heavenly sound;
And if he chance to speak, be ready straight
And with a low submissive reverence
Say 'What is it your honour will command?'
Let one attend him with a silver basin
Full of rose-water and bestrew'd with flowers;
Another bear the ewer, the third a diaper,
And say 'Will't please your lordship cool your
hands?'
Some one be ready with a costly suit
And ask him what apparel he will wear;
Another tell him of his hounds and horse,

36. *practise*, play a trick.
40. *brave*, showily dressed.
57. *diaper*, a towel of fine linen.

And that his lady mourns at his disease:
Persuade him that he hath been lunatic;
And when he says he is, say that he dreams,
For he is nothing but a mighty lord.
This do and do it kindly, gentle sirs:
It will be pastime passing excellent,
If it be husbanded with modesty.

First Hun. My lord, I warrant you we will play our part,
As he shall think by our true diligence
He is no less than what we say he is.

Lord. Take him up gently and to bed with him;
And each one to his office when he wakes.
[*Some bear out Sly. A trumpet sounds.*
Sirrah, go see what trumpet 'tis that sounds:
[*Exit Servingman.*
Belike, some noble gentleman that means,
Travelling some journey, to repose him here.

Re-enter Servingman.

How now! who is it?

Serv. An 't please your honour, players
That offer service to your lordship.

Lord. Bid them come near.

Enter Players.

Now, fellows, you are welcome.

Players. We thank your honour.

64. ***when he says he is***, i.e. when he declares that he must still be one, to have his present hallucinations of 'lordship,' tell him this fear is baseless, for he *is* a lord in fact. This (Mr. Grant White's) interpretation is more satisfactory than to suppose a hiatus after *is*, or the loss of a line. Sly is to be persuaded that he ***has been*** lunatic, in order to explain how he had come to fancy himself a tinker; and

66. ***kindly***, with 'truth to nature, *vraisemblance*.

68. ***husbanded with modesty***, not overdone.

Lord. Do you intend to stay with me to-night?
A Player. So please your lordship to accept our duty.
Lord. With all my heart. This fellow I remember,
Since once he play'd a farmer's eldest son:
'Twas where you woo'd the gentlewoman so well:
I have forgot your name; but, sure, that part
Was aptly fitted and naturally perform'd.
A Player. I think 'twas Soto that your honour means.
Lord. 'Tis very true: thou didst it excellent.
Well, you are come to me in happy time;
The rather for I have some sport in hand
Wherein your cunning can assist me much.
There is a lord will hear you play to-night:
But I am doubtful of your modesties;
Lest over-eyeing of his odd behaviour,—
For yet his honour never heard a play—
You break into some merry passion
And so offend him; for I tell you, sirs,
If you should smile he grows impatient.
A Player. Fear not, my lord: we can contain ourselves,
Were he the veriest antic in the world.
Lord. Go, sirrah, take them to the buttery,
And give them friendly welcome every one:
Let them want nothing that my house affords.
[*Exit one with the Players.*
Sirrah, go you to Barthol'mew my page,
And see him dress'd in all suits like a lady:

85. *gentlewooman;* trisyllabic (géntlooman).
88. For *A Player*, the F and Q here substitute *Sincklo*, the name of a player in Shakespeare's company.
90. *happy*, opportune.
92. *cunning*, skill.
95. *over-eyeing*, witnessing.
97. *merry passion*, fit of merriment.
101. *antic*, buffoon, zany.
106. *in all suits*, in all points.

That done, conduct him to the drunkard's chamber;
And call him 'madam,' do him obeisance.
Tell him from me, as he will win my love,
He bear himself with honourable action,
Such as he hath observed in noble ladies
Unto their lords, by them accomplished:
Such duty to the drunkard let him do
With soft low tongue and lowly courtesy,
And say 'What is 't your honour will command,
Wherein your lady and your humble wife
May show her duty and make known her love?'
And then with kind embracements, tempting kisses,
And with declining head into his bosom,
Bid him shed tears, as being overjoy'd
To see her noble lord restored to health,
Who for this seven years hath esteemed him
No better than a poor and loathsome beggar:
And if the boy have not a woman's gift
To rain a shower of commanded tears,
An onion will do well for such a shift,
Which in a napkin being close convey'd
Shall in despite enforce a watery eye.
See this dispatch'd with all the haste thou canst:
Anon I 'll give thee more instructions.
[*Exit a Servingman.*
I know the boy will well usurp the grace,
Voice, gait and action of a gentlewoman:
I long to hear him call the drunkard husband,
And how my men will stay themselves from laughter
When they do homage to this simple peasant.
I 'll in to counsel them; haply my presence

112. *accomplished*, performed.
119. *with declining head into*, with head declining into (a common inversion).
131. *usurp*, assume.

May well abate the over-merry spleen
Which otherwise would grow into extremes.

[*Exeunt.*

SCENE II. *A bedchamber in the* Lord's *house.*

Enter aloft SLY, *with* Attendants; *some with apparel, others with basin and ewer and other appurtenances; and* Lord.

Sly. For God's sake, a pot of small ale.

First Serv. Will 't please your lordship drink a cup of sack?

Sec. Serv. Will 't please your honour taste of these conserves?

Third Serv. What raiment will your honour wear to-day?

Sly. I am Christophero Sly; call not me 'honour' nor 'lordship:' I ne'er drank sack in my life; and if you give me any conserves, give me conserves of beef: ne'er ask me what raiment I 'll wear; for I have no more doublets than backs, no more stockings than legs, nor no more shoes than feet; nay, sometime more feet than shoes, or such shoes as my toes look through the overleather.

Lord. Heaven cease this idle humour in your honour!
O, that a mighty man of such descent,
Of such possessions and so high esteem,
Should be infused with so foul a spirit!

Sly. What, would you make me mad? Am not I Christopher Sly, old Sly's son of Burton-

137. *over-merry spleen*, the spleen was the supposed organ alike of laughter and of vexation.

14. *cease*, cause to cease.

19. *Burton-heath*, probably Barton-on-the-Heath, a Warwickshire village.

heath, by birth a pedlar, by education a card-maker, by transmutation a bear-herd, and now by present profession a tinker? Ask Marian Hacket, the fat ale-wife of Wincot, if she know me not: if she say I am not fourteen pence on the score for sheer ale, score me up for the lyingest knave in Christendom. What! I am not bestraught: here's—

Third Serv. O, this it is that makes your lady mourn!

Sec. Serv. O, this is it that makes your servants droop!

Lord. Hence comes it that your kindred shuns your house,
As beaten hence by your strange lunacy.
O noble lord, bethink thee of thy birth,
Call home thy ancient thoughts from banishment
And banish hence these abject lowly dreams.
Look how thy servants do attend on thee,
Each in his office ready at thy beck.
Wilt thou have music? hark! Apollo plays
[*Music.*
And twenty caged nightingales do sing:
Or wilt thou sleep? we'll have thee to a couch
Softer and sweeter than the lustful bed
On purpose trimm'd up for Semiramis.
Say thou wilt walk; we will bestrew the ground:
Or wilt thou ride? thy horses shall be trapp'd,
Their harness studded all with gold and pearl.
Dost thou love hawking? thou hast hawks will soar
Above the morning lark: or wilt thou hunt?

21. *bear-herd*, bearward.
23. *Wincot*, or Wilmecote, is a village near Stratford, the birthplace of Shakespeare's mother.
25. *sheer*, unmixed.
26. *bestraught*, distracted.
33. *ancient*, former.
43. *trapp'd*, arrayed.

Thy hounds shall make the welkin answer them
And fetch shrill echoes from the hollow earth.
First Serv. Say thou wilt course; thy grey-hounds are as swift
As breathed stags, ay, fleeter than the roe.
Sec. Serv. Dost thou love pictures? we will fetch thee straight
Adonis painted by a running brook,
And Cytherea all in sedges hid,
Which seem to move and wanton with her breath,
Even as the waving sedges play with wind.
Lord. We 'll show thee Io as she was a maid,
And how she was beguiled and surprised,
As lively painted as the deed was done.
Third Serv. Or Daphne roaming through a thorny wood,
Scratching her legs that one shall swear she bleeds,
And at that sight shall sad Apollo weep,
So workmanly the blood and tears are drawn.
Lord. Thou art a lord and nothing but a lord:
Thou hast a lady far more beautiful
Than any woman in this waning age.
First Serv. And till the tears that she hath shed for thee
Like envious floods o'er-run her lovely face,
She was the fairest creature in the world;
And yet she is inferior to none.
Sly. Am I a lord? and have I such a lady?
Or do I dream? or have I dream'd till now?
I do not sleep: I see, I hear, I speak;
I smell sweet savours and I feel soft things:
Upon my life, I am a lord indeed

50. ***breathed***, in full career.
65. ***waning***, decaying; an age in which beauty is declining.
69. *yet*, even now.

And not a tinker nor Christophero Sly.
Well, bring our lady hither to our sight;
And once again, a pot o' the smallest ale.
Sec. Serv. Will 't please your mightiness to wash your hands?
O, how we joy to see your wit restored!
O, that once more you knew but what you are!
These fifteen years you have been in a dream;
Or when you waked, so waked as if you slept.
Sly. These fifteen years! by my fay, a goodly nap.
But did I never speak of all that time?
First Serv. O, yes, my lord, but very idle words:
For though you lay here in this goodly chamber,
Yet would you say ye were beaten out of door;
And rail upon the hostess of the house;
And say you would present her at the leet,
Because she brought stone jugs and no seal'd quarts:
Sometimes you would call out for Cicely Hacket.
Sly. Ay, the woman's maid of the house.
Third Serv. Why, sir, you know no house nor no such maid,
Nor no such men as you have reckon'd up,
As Stephen Sly and old John Naps of Greece
And Peter Turph and Henry Pimpernell
And twenty more such names and men as these

84. *of*, during.

89. ***present her at the leet***, accuse her before the manorial court.

90. ***seal'd quarts***, quart measures bearing an official stamp as a guarantee that they were such.

95. *Stephen Sly* was the name of a resident at Stratford, variously described in the records as a labourer and as 'servant to W. Combe.' A Joan Sly was subsequently (1630) fined by the Stratford magistrates for breaking the Sabbath by travelling (Lee).

Which never were nor no man ever saw.
Sly. Now Lord be thanked for my good amends!
All. Amen.
Sly. I thank thee: thou shalt not lose by it.

Enter the Page *as a lady, with Attendants.*

Page. How fares my noble lord?
Sly. Marry, I fare well; for here is cheer enough.
Where is my wife?
Page. Here, noble lord: what is thy will with her?
Sly. Are you my wife and will not call me husband?
My men should call me 'lord:' I am your goodman.
Page. My husband and my lord, my lord and husband;
I am your wife in all obedience.
Sly. I know it well. What must I call her?
Lord. Madam.
Sly. Al'ce madam, or Joan madam?
Lord. 'Madam,' and nothing else: so lords call ladies.
Sly. Madam wife, they say that I have dream'd
And slept above some fifteen year or more.
Page. Ay, and the time seems thirty unto me,
Being all this time abandon'd from your bed.
Sly. 'Tis much. Servants, leave me and her alone.
Madam, undress you and come now to bed.
Page. Thrice-noble lord, let me entreat of you
To pardon me yet for a night or two,

99. *amends*, amendment.

Or, if not so, until the sun be set:
For your physicians have expressly charged,
In peril to incur your former malady,
That I should yet absent me from your bed:
I hope this reason stands for my excuse.

Sly. Ay, it stands so that I may hardly tarry so long. But I would be loath to fall into my dreams again: I will therefore tarry in despite of the flesh and the blood.

Enter a Messenger.

Mess. Your honour's players, hearing your amendment,
Are come to play a pleasant comedy;
For so your doctors hold it very meet,
Seeing too much sadness hath congeal'd your blood,
And melancholy is the nurse of frenzy:
Therefore they thought it good you hear a play
And frame your mind to mirth and merriment,
Which bars a thousand harms and lengthens life.

Sly. Marry, I will, let them play it. Is not a comonty a Christmas gambold or a tumbling-trick?

Page. No, my good lord; it is more pleasing stuff.

Sly. What, household stuff?

Page. It is a kind of history.

Sly. Well, we'll see't. Come, madam wife, sit by my side and let the world slip: we shall ne'er be younger.

Flourish.

ACT I.

SCENE I. *Padua. A public place.*

Enter LUCENTIO *and his man* TRANIO.

Luc. Tranio, since for the great desire I had
To see fair Padua, nursery of arts,
I am arrived for fruitful Lombardy,
The pleasant garden of great Italy;
And by my father's love and leave am arm'd
With his good will and thy good company,
My trusty servant, well approved in all,
Here let us breathe and haply institute
A course of learning and ingenious studies.
Pisa renowned for grave citizens
Gave me my being and my father first,
A merchant of great traffic through the world,
Vincentio, come of the Bentivolii.
Vincentio's son brought up in Florence
It shall become to serve all hopes conceived,
To deck his fortune with his virtuous deeds:
And therefore, Tranio, for the time I study,
Virtue and that part of philosophy
Will I apply that treats of happiness
By virtue specially to be achieved.
Tell me thy mind; for I have Pisa left
And am to Padua come, as he that leaves
A shallow plash to plunge him in the deep,
And with satiety seeks to quench his thirst.

Tra. Mi perdonato, gentle master mine,

9. *ingenious*, liberal.
19. *apply*, attend to, make my study.
23. *plash*, pool.
25. *Mi perdonato*, with your permission. Ff. 'me pardonato.'

I am in all affected as yourself;
Glad that you thus continue your resolve
To suck the sweets of sweet philosophy.
Only, good master, while we do admire
This virtue and this moral discipline,
Let 's be no stoics nor no stocks, I pray;
Or so devote to Aristotle's checks
As Ovid be an outcast quite abjured:
Balk logic with acquaintance that you have,
And practise rhetoric in your common talk;
Music and poesy use to quicken you;
The mathematics and the metaphysics,
Fall to them as you find your stomach serves you;
No profit grows where is no pleasure ta'en:
In brief, sir, study what you most affect.

Luc. Gramercies, Tranio, well dost thou advise.
If, Biondello, thou wert come ashore,
We could at once put us in readiness,
And take a lodging fit to entertain
Such friends as time in Padua shall beget.
But stay a while: what company is this?

Tra. Master, some show to welcome us to town.

Enter BAPTISTA, KATHARINA, BIANCA, GREMIO, *and* HORTENSIO. LUCENTIO *and* TRANIO *stand by.*

Bap. Gentlemen, importune me no farther,
For how I firmly am resolved you know;
That is, not to bestow my youngest daughter
Before I have a husband for the elder:
If either of you both love Katharina,

26. *affected*, disposed.
32. *checks*, i.e. his 'moral discipline.' But 'ethics' (ethicks) is a plausible emendation.
34. *balk logic*, chop logic (from the notion of *balking*, or blocking, one argument with another).

Because I know you well and love you well,
Leave shall you have to court her at your pleasure.
Gre. [*Aside*] To cart her rather: she's too rough for me.
There, there, Hortensio, will you any wife?
Kath. I pray you, sir, is it your will
To make a stale of me amongst these mates?
Hor. Mates, maid! how mean you that? no mates for you,
Unless you were of gentler, milder mould.
Kath. I' faith, sir, you shall never need to fear:
I wis it is not half way to her heart;
But if it were, doubt not her care should be
To comb your noddle with a three-legg'd stool
And paint your face and use you like a fool.
Hor. From all such devils, good Lord deliver us!
Gre. And me too, good Lord!
Tra. Hush, master! here's some good pastime toward:
That wench is stark mad or wonderful froward.
Luc. But in the other's silence do I see
Maid's mild behaviour and sobriety.
Peace, Tranio!
Tra. Well said, master; mum! and gaze your fill.
Bap. Gentlemen, that I may soon make good
What I have said, Bianca, get you in:
And let it not displease thee, good Bianca,
For I will love thee ne'er the less, my girl.
Kath. A pretty peat! it is best
Put finger in the eye, an she knew why.
Bian. Sister, content you in my discontent.

58. *stale*, laughing-stock. *Mates*, companions, fellows, probably with a play on *stalemate*.
62. *I wis*, iwis, indeed.
ib. *her*, i.e. Katharina's own.
68. *toward*, in prospect.
78. *peat*, pet.

Sir, to your pleasure humbly I subscribe:
My books and instruments shall be my company,
On them to look and practise by myself.

Luc. Hark, Tranio! thou may'st hear Minerva speak.

Hor. Signior Baptista, will you be so strange?
Sorry am I that our good will effects
Bianca's grief.

Gre. Why will you mew her up,
Signior Baptista, for this fiend of hell,
And make her bear the penance of her tongue?

Bap. Gentlemen, content ye; I am resolved:
Go in, Bianca: [*Exit Bianca.*
And for I know she taketh most delight
In music, instruments and poetry,
Schoolmasters will I keep within my house,
Fit to instruct her youth. If you, Hortensio,
Or Signior Gremio, you, know any such,
Prefer them hither; for to cunning men
I will be very kind, and liberal
To mine own children in good bringing up:
And so farewell. Katharina, you may stay;
For I have more to commune with Bianca. [*Exit.*

Kath. Why, and I trust I may go too, may I not? What, shall I be appointed hours; as though, belike, I knew not what to take, and what to leave, ha? [*Exit.*

Gre. You may go to the devil's dam: your gifts are so good, here's none will hold you. Their love is not so great, Hortensio, but we may blow our nails together, and fast it fairly out:

97. *Prefer*, direct.
ib. *cunning*, accomplished.
104. *belike*, presumably.
108. *Their love*, that of Baptista and Katharina. Gremio appears to mean that, though their suit is for the present vain, Baptista will not finally let Bianca suffer for Katharina's sake; meantime let them 'fast out' the interval as best they may.

our cake's dough on both sides. Farewell: yet, for the love I bear my sweet Bianca, if I can by any means light on a fit man to teach her that wherein she delights, I will wish him to her father.

Hor. So will I, Signior Gremio: but a word, I pray. Though the nature of our quarrel yet never brooked parle, know now, upon advice, it toucheth us both, that we may yet again have access to our fair mistress and be happy rivals in Bianca's love, to labour and effect one thing specially.

Gre. What's that, I pray?

Hor. Marry, sir, to get a husband for her sister.

Gre. A husband! a devil.

Hor. I say, a husband.

Gre. I say, a devil. Thinkest thou, Hortensio, though her father be very rich, any man is so very a fool to be married to hell?

Hor. Tush, Gremio, though it pass your patience and mine to endure her loud alarums, why, man, there be good fellows in the world, an a man could light on them, would take her with all faults, and money enough.

Gre. I cannot tell; but I had as lief take her dowry with this condition, to be whipped at the high cross every morning.

Hor. Faith, as you say, there's small choice in rotten apples. But come; since this bar in law makes us friends, it shall be so far forth friendly maintained till by helping Baptista's

110. *our cake's dough*, our game is spoilt.
110. *on both sides*, i.e. yours as well as mine.
113. *wish him to*, recommend him (to apply) to.
117. *parle*, debate.
ib. *advice*, consideration.

eldest daughter to a husband we set his youngest free for a husband, and then have to 't afresh. Sweet Bianca! Happy man be his dole! He that runs fastest gets the ring. How say you, Signior Gremio?

Gre. I am agreed; and would I had given him the best horse in Padua to begin his wooing that would thoroughly woo her, wed her and bed her and rid the house of her! Come on.

[*Exeunt Gremio and Hortensio.*

Tra. I pray, sir, tell me, is it possible
That love should of a sudden take such hold?

Luc. O Tranio, till I found it to be true,
I never thought it possible or likely;
But see, while idly I stood looking on,
I found the effect of love in idleness:
And now in plainness do confess to thee,
That art to me as secret and as dear
As Anna to the queen of Carthage was,
Tranio, I burn, I pine, I perish, Tranio,
If I achieve not this young modest girl.
Counsel me, Tranio, for I know thou canst;
Assist me, Tranio, for I know thou wilt.

Tra. Master, it is no time to chide you now;
Affection is not rated from the heart:
If love have touch'd you, nought remains but so,
'Redime te captum quam queas minimo.'

Luc. Gramercies, lad, go forward; this contents:
The rest will comfort, for thy counsel's sound.

Tra. Master, you look'd so longly on the maid,

144. *Happy man be his dole!* may it be his portion to be a 'happy man'; a common though somewhat antiquated phrase.

145. *the ring*, the prize.

165. *rated*, expelled by scolding.

167. 'Buy yourself off as cheaply as you may' (Ter. *Eunuchus*).

170. *so longly*, so longingly.

Perhaps you mark'd not what 's the pith of all.
Luc. O yes, I saw sweet beauty in her face,
Such as the daughter of Agenor had,
That made great Jove to humble him to her hand,
When with his knees he kiss'd the Cretan strond.
Tra. Saw you no more? mark'd you not how her sister
Began to scold and raise up such a storm
That mortal ears might hardly endure the din?
Luc. Tranio, I saw her coral lips to move
And with her breath she did perfume the air:
Sacred and sweet was all I saw in her.
Tra. Nay, then, 'tis time to stir him from his trance.
I pray, awake, sir: if you love the maid,
Bend thoughts and wits to achieve her. Thus it stands:
Her eldest sister is so curst and shrewd
That till the father rids his hands of her,
Master, your love must live a maid at home;
And therefore has he closely mew'd her up,
Because she will not be annoy'd with suitors.
Luc. Ah, Tranio, what a cruel father 's he!
But art thou not advised, he took some care
To get her cunning schoolmasters to instruct her?
Tra. Ay, marry, am I, sir; and now 'tis plotted.
Luc. I have it, Tranio.
Tra. Master, for my hand,
Both our inventions meet and jump in one.
Luc. Tell me thine first.
Tra. You will be schoolmaster

173. *the daughter of Agenor*, Europa, wooed by Jupiter in the form of a bull.
175. *strond*, strand.
185. *curst and shrewd*, cross and ill-tempered.
191. *art thou not advised?* did you not notice?
195. *jump*, coincide.

And undertake the teaching of the maid:
That 's your device.
Luc. It is: may it be done?
Tra. Not possible; for who shall bear your part,
And be in Padua here Vincentio's son,
Keep house and ply his book, welcome his friends,
Visit his countrymen and banquet them?
Luc. Basta; content thee, for I have it full.
We have not yet been seen in any house,
Nor can we be distinguish'd by our faces
For man or master; then it follows thus;
Thou shalt be master, Tranio, in my stead,
Keep house, and port, and servants, as I should:
I will some other be, some Florentine,
Some Neapolitan, or meaner man of Pisa.
'Tis hatch'd and shall be so: Tranio, at once
Uncase thee; take my colour'd hat and cloak:
When Biondello comes, he waits on thee;
But I will charm him first to keep his tongue.
Tra. So had you need.
In brief, sir, sith it your pleasure is,
And I am tied to be obedient,
For so your father charged me at our parting,
'Be serviceable to my son,' quoth he,
Although I think 'twas in another sense;
I am content to be Lucentio,
Because so well I love Lucentio.
Luc. Tranio, be so, because Lucentio loves:
And let me be a slave, to achieve that maid
Whose sudden sight hath thrall'd my wounded eye.
Here comes the rogue.

203. *Basta*, enough. 208. *port*, outward state.
216. *sith*, since.

Enter BIONDELLO.

Sirrah, where have you been?

Bion. Where have I been! Nay, how now! where are you? Master, has my fellow Tranio stolen your clothes? Or you stolen his? or both? pray, what's the news?

Luc. Sirrah, come hither: 'tis no time to jest,
And therefore frame your manners to the time.
Your fellow Tranio here, to save my life,
Puts my apparel and my countenance on,
And I for my escape have put on his;
For in a quarrel since I came ashore
I kill'd a man and fear I was descried:
Wait you on him, I charge you, as becomes,
While I make way from hence to save my life:
You understand me?

Bion. I, sir! ne'er a whit.

Luc. And not a jot of Tranio in your mouth:
Tranio is changed into Lucentio.

Bion. The better for him: would I were so too!

Tra. So could I, faith, boy, to have the next wish after.
That Lucentio indeed had Baptista's youngest daughter.
But, sirrah, not for my sake, but your master's, I advise
You use your manners discreetly in all kind of companies:
When I am alone, why, then I am Tranio;
But in all places else your master Lucentio.

Luc. Tranio, let's go: one thing more rests, that thyself execute, to make one among these

230. *what's the news?* what's the matter?
250. *rests*, remains.

wooers: if thou ask me why, sufficeth, my reasons are both good and weighty. [*Exeunt.*

The presenters above speak.

First Serv. My lord, you nod; you do not mind the play.

Sly. Yes, by Saint Anne, do I. A good matter, surely: comes there any more of it?

Page. My lord, 'tis but begun.

Sly. 'Tis a very excellent piece of work, madam lady: would 'twere done!

[*They sit and mark.*

SCENE II. *Padua. Before* HORTENSIO'S *house.*

Enter PETRUCHIO *and his man* GRUMIO.

Pet. Verona, for a while I take my leave,
To see my friends in Padua, but of all
My best beloved and approved friend,
Hortensio; and I trow this is his house.
Here, sirrah Grumio; knock, I say.

Gru. Knock, sir! whom should I knock? is there any man has rebused your worship?

Pet. Villain, I say, knock me here soundly.

Gru. Knock you here, sir! why, sir, what am I, sir, that I should knock you here, sir? 10

Pet. Villain, I say, knock me at this gate
And rap me well, or I 'll knock your knave's pate.

Gru. My master is grown quarrelsome. I should knock you first,
And then I know after who comes by the worst.

Pet. Will it not be?

7. ***rebused***, i.e. abused. 8. ***me***, for me.

Faith, sirrah, an you 'll not knock, I 'll ring it;
I 'll try how you can sol, fa, and sing it.
[*He wrings him by the ears.*

Gru. Help, masters, help! my master is mad.

Pet. Now, knock when I bid you, sirrah villain!

Enter HORTENSIO.

Hor. How now! what 's the matter? My old friend Grumio! and my good friend Petruchio! How do you all at Verona?

Pet. Signior Hortensio, come you to part the fray?
'Con tutto il cuore, ben trovato,' may I say.

Hor. 'Alla nostra casa ben venuto, molto honorato signor mio Petruchio.'
Rise, Grumio, rise: we will compound this quarrel.

Gru. Nay, 'tis no matter, sir, what he 'leges in Latin. If this be not a lawful cause for me to leave his service, look you, sir, he bid me knock him and rap him soundly, sir: well, was it fit for a servant to use his master so, being perhaps, for aught I see, two and thirty, a pip out?
Whom would to God I had well knock'd at first,
Then had not Grumio come by the worst.

Pet. A senseless villain! Good Hortensio,
I bade the rascal knock upon your gate
And could not get him for my heart to do it.

Gru. Knock at the gate! O heavens! Spake you not these words plain, 'Sirrah, knock me here, rap me here, knock me well, and knock me

24. *Con tutto*, etc., with all my heart, well met.

25. *Alla nostra*, etc., welcome to our house.

33. *two and thirty, a pip out*, drunk. 'The expression was derived from the game of Bone-ace, or One-and-thirty' (Halliwell); a 'pip' being a spot on cards.

soundly'? And come you now with, 'knocking at the gate'?

Pet. Sirrah, be gone, or talk not, I advise you.

Hor. Petruchio, patience; I am Grumio's pledge:
Why, this' a heavy chance 'twixt him and you,
Your ancient, trusty, pleasant servant Grumio.
And tell me now, sweet friend, what happy gale
Blows you to Padua here from old Verona?

Pet. Such wind as scatters young men through the world
To seek their fortunes farther than at home
Where small experience grows. But in a few,
Signior Hortensio, thus it stands with me:
Antonio, my father, is deceased;
And I have thrust myself into this maze,
Haply to wive and thrive as best I may:
Crowns in my purse I have and goods at home,
And so am come abroad to see the world.

Hor. Petruchio, shall I then come roundly to thee
And wish thee to a shrewd ill-favour'd wife?
Thou 'ldst thank me but a little for my counsel:
And yet I 'll promise thee she shall be rich
And very rich: but thou 'rt too much my friend,
And I 'll not wish thee to her.

Pet. Signior Hortensio, 'twixt such friends as we
Few words suffice; and therefore, if thou know
One rich enough to be Petruchio's wife,
As wealth is burden of my wooing dance,
Be she as foul as was Florentius' love,

46. *this'*, this is (a common contraction).

52. *in a few*, in brief.

56. *Haply*, at haphazard.

69. *Florentius' love.* Knight Florent was the hero of a famous mediæval riddle-story told in Gower's *Confessio Amantis*, book i. Having committed a homicide, he was promised life on condition of answering the question 'what women most desire.' An 'olde lothly woman' offered him the answer provided he engaged himself to marry her. The marriage complete, she became young and beautiful.

As old as Sibyl, and as curst and shrewd
As Socrates' Xanthippe, or a worse,
She moves me not, or not removes, at least,
Affection's edge in me, were she as rough
As are the swelling Adriatic seas:
I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

Gru. Nay, look you, sir, he tells you flatly what his mind is: why, give him gold enough and marry him to a puppet or an aglet-baby; or an old trot with ne'er a tooth in her head, though she have as many diseases as two and fifty horses: why, nothing comes amiss, so money comes withal.

Hor. Petruchio, since we are stepp'd thus far in,
I will continue that I broach'd in jest.
I can, Petruchio, help thee to a wife
With wealth enough and young and beauteous,
Brought up as best becomes a gentlewoman:
Her only fault, and that is faults enough,
Is that she is intolerable curst
And shrewd and froward, so beyond all measure
That, were my state far worser than it is,
I would not wed her for a mine of gold.

Pet. Hortensio, peace! thou know'st not gold's effect:
Tell me her father's name and 'tis enough;
For I will board her, though she chide as loud
As thunder when the clouds in autumn crack.

Hor. Her father is Baptista Minola,
An affable and courteous gentleman:
Her name is Katharina Minola,
Renown'd in Padua for her scolding tongue.

Pet. I know her father, though I know not her;
And he knew my deceased father well.

79. *aglet-baby*, a small image carved on the tag of a point or lace ('aiguillette,' 'aglet').

I will not sleep, Hortensio, till I see her;
And therefore let me be thus bold with you
To give you over at this first encounter,
Unless you will accompany me thither.

Gru. I pray you, sir, let him go while the humour lasts. O' my word, an she knew him as well as I do, she would think scolding would do little good upon him: she may perhaps call him half a score knaves or so: why, that's nothing; an he begin once, he'll rail in his rope-tricks. I'll tell you what, sir, an she stand him but a little, he will throw a figure in her face and so disfigure her with it that she shall have no more eyes to see withal than a cat. You know him not, sir.

Hor. Tarry, Petruchio, I must go with thee,
For in Baptista's keep my treasure is:
He hath the jewel of my life in hold,
His youngest daughter, beautiful Bianca,
And her withholds from me and other more,
Suitors to her and rivals in my love,
Supposing it a thing impossible,
For those defects I have before rehearsed,
That ever Katharina will be woo'd;
Therefore this order hath Baptista ta'en,
That none shall have access unto Bianca
Till Katharine the curst have got a husband.

Gru. Katharine the curst!
A title for a maid of all titles the worst.

Hor. Now shall my friend Petruchio do me grace,

105. *give you over*, leave you. ib. *encounter*, meeting.

112. *rope-tricks*, tricks that deserve hanging; Grumio's word for 'rhetoric.'

113. *stand him*, stand her ground against him; thwart him.

114. *throw a figure in her face*, 'make' her face a 'figure.'

121. *other*, others.

124. *rehearsed*, recounted.

126. *this order . . . ta'en*, made this regulation.

And offer me disguised in sober robes
To old Baptista as a schoolmaster
Well seen in music, to instruct Bianca;
That so I may, by this device, at least
Have leave and leisure to make love to her,
And unsuspected court her by herself.

Gru. Here's no knavery! See, to beguile the old folks, how the young folks lay their heads together!

Enter GREMIO, *and* LUCENTIO *disguised.*

Master, master, look about you: who goes there, ha?

Hor. Peace, Grumio! it is the rival of my love. Petruchio, stand by a while.

Gru. A proper stripling and an amorous!

Gre. O, very well; I have perused the note. Hark you, sir; I'll have them very fairly bound: All books of love, see that at any hand; And see you read no other lectures to her: You understand me: over and beside Signior Baptista's liberality, I'll mend it with a largess. Take your paper too, And let me have them very well perfumed: For she is sweeter than perfume itself To whom they go to. What will you read to her?

Luc. Whate'er I read to her, I'll plead for you As for my patron, stand you so assured, As firmly as yourself were still in place: Yea, and perhaps with more successful words Than you, unless you were a scholar, sir.

Gre. O this learning, what a thing it is!

134. *well seen*, accomplished.
144. *proper*, handsome.
145. *note*, list (of books).
147. *at any hand*, in any case.
151. *paper*, probably the 'note' (v. 145), 'them' referring to the books.

Gru. O this woodcock, what an ass it is!
Pet. Peace, sirrah!
Hor. Grumio, mum! God save you, Signior Gremio.
Gre. And you are well met, Signior Hortensio.
Trow you whither I am going? To Baptista Minola
I promised to inquire carefully
About a schoolmaster for the fair Bianca:
And by good fortune I have lighted well
On this young man, for learning and behaviour
Fit for her turn, well read in poetry
And other books, good ones, I warrant ye.
Hor. 'Tis well; and I have met a gentleman
Hath promised me to help me to another,
A fine musician to instruct our mistress;
So shall I no whit be behind in duty
To fair Bianca, so beloved of me.
Gre. Beloved of me; and that my deeds shall prove.
Gru. And that his bags shall prove.
Hor. Gremio, 'tis now no time to vent our love:
Listen to me, and if you speak me fair,
I'll tell you news indifferent good for either.
Here is a gentleman whom by chance I met,
Upon agreement from us to his liking,
Will undertake to woo curst Katharine,
Yea, and to marry her, if her dowry please.
Gre. So said, so done, is well.
Hortensio, have you told him all her faults?
Pet. I know she is an irksome brawling scold:
If that be all, masters, I hear no harm.
Gre. No, say'st me so, friend? What countryman?
Pet. Born in Verona, old Antonio's son:
My father dead, my fortune lives for me;

161. *woodcock*, gull, simpleton. 181. *indifferent*, equally.

And I do hope good days and long to see.
Gre. O sir, such a life, with such a wife, were strange!
But if you have a stomach, to't i' God's name:
You shall have me assisting you in all.
But will you woo this wild-cat?
Pet. Will I live?
Gru. Will he woo her? ay, or I'll hang her.
Pet. Why came I hither but to that intent?
Think you a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard the sea puff'd up with winds
Rage like an angry boar chafed with sweat?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard
Loud 'larums, neighing steeds, and trumpets' clang?
And do you tell me of a woman's tongue,
That gives not half so great a blow to hear
As will a chestnut in a farmer's fire?
Tush, tush! fear boys with bugs.
Gru. For he fears none.
Gre. Hortensio, hark:
This gentleman is happily arrived,
My mind presumes, for his own good and ours.
Hor. I promised we would be contributors
And bear his charge of wooing, whatsoe'er.
Gre. And so we will, provided that he win her.
Gru. I would I were as sure of a good dinner.

Enter TRANIO *brave, and* BIONDELLO.

Tra. Gentlemen, God save you. If I may be bold,

211. *fear*, frighten. ib. *bugs*, bogies, bugbears. 218. (Stage direction) *brave*, well dressed.

Tell me, I beseech you, which is the readiest way
To the house of Signior Baptista Minola?

Bion. He that has the two fair daughters: is 't he you mean?

Tra. Even he, Biondello.

Gre. Hark you, sir; you mean not her to—

Tra. Perhaps, him and her, sir: what have you to do?

Pet. Not her that chides, sir, at any hand, I pray.

Tra. I love no chiders, sir. Biondello, let s away.

Luc. Well begun, Tranio.

Hor. Sir, a word ere you go;
Are you a suitor to the maid you talk of, yea or no?

Tra. And if I be, sir, is it any offence?

Gre. No; if without more words you will get you hence.

Tra. Why, sir, I pray, are not the streets as free
For me as for you?

Gre. But so is not she.

Tra. For what reason, I beseech you?

Gre. For this reason, if you 'll know,
That she 's the choice love of Signior Gremio.

Hor. That she 's the chosen of Signior Hortensio.

Tra. Softly, my masters! if you be gentlemen,
Do me this right; hear me with patience.
Baptista is a noble gentleman,
To whom my father is not all unknown;
And were his daughter fairer than she is,

225. *mean not her to*—; Gremio apparently meant to add woo; but the text is probably incomplete, since the Elizabethans did not accompany hiatus in the sense with hiatus in the metre.

She may more suitors have and me for one.
Fair Leda's daughter had a thousand wooers;
Then well one more may fair Bianca have:
And so she shall; Lucentio shall make one,
Though Paris came in hope to speed alone.
Gre. What! this gentleman will out-talk us all.
Luc. Sir, give him head: I know he'll prove a jade.
Pet. Hortensio, to what end are all these words?
Hor. Sir, let me be so bold as ask you,
Did you yet ever see Baptista's daughter?
Tra. No, sir; but hear I do that he hath two,
The one as famous for a scolding tongue
As is the other for beauteous modesty.
Pet. Sir, sir, the first's for me; let her go by.
Gre. Yea, leave that labour to great Hercules;
And let it be more than Alcides' twelve.
Pet. Sir, understand you this of me in sooth:
The youngest daughter whom you hearken for
Her father keeps from all access of suitors,
And will not promise her to any man
Until the elder sister first be wed:
The younger then is free and not before.
Tra. If it be so, sir, that you are the man
Must stead us all and me amongst the rest,
And if you break the ice and do this feat,
Achieve the elder, set the younger free
For our access, whose hap shall be to have her
Will not so graceless be to be ingrate.
Hor. Sir, you say well and well you do conceive;
And since you do profess to be a suitor,
You must, as we do, gratify this gentleman,
To whom we all rest generally beholding.

244. *Leda's daughter*, Helen.
266. *stead us*, avail us in this emergency.
273. *gratify*, reward.
274. *beholding*, obliged.

Tra. Sir, I shall not be slack: in sign whereof,
Please ye we may contrive this afternoon,
And quaff carouses to our mistress' health,
And do as adversaries do in law,
Strive mightily, but eat and drink as friends.
Gru. Bion. O excellent motion! Fellows, let's be gone.
Hor. The motion's good indeed and be it so,
Petruchio, I shall be your ben venuto. [*Exeunt.*

ACT II.

SCENE I. *Padua. A room in* BAPTISTA'S *house.*

Enter KATHARINA *and* BIANCA.

Bian. Good sister, wrong me not, nor wrong yourself,
To make a bondmaid and a slave of me;
That I disdain: but for these other gawds,
Unbind my hands, I'll pull them off myself,
Yea, all my raiment, to my petticoat;
Or what you will command me will I do,
So well I know my duty to my elders.
Kath. Of all thy suitors, here I charge thee, tell
Whom thou lovest best: see thou dissemble not.
Bian. Believe me, sister, of all the men alive
I never yet beheld that special face

276. *contrive*, wear away, spend; a non-Shakespearean sense of the word.
278. *adversaries*, opposing counsel.

280. *motion*, proposal.
282. *I shall be your ben venuto*, I will secure you a welcome.
3. *gawds*, fineries.

Which I could fancy more than any other.
Kath. Minion, thou liest. Is 't not Hortensio?
Bian. If you affect him, sister, here I swear
I 'll plead for you myself, but you shall have him.
Kath. O then, belike, you fancy riches more:
You will have Gremio to keep you fair.
Bian. Is it for him you do envý me so?
Nay then you jest, and now I well perceive
You have but jested with me all this while:
I prithee, sister Kate, untie my hands.
Kath. If that be jest, then all the rest was so.
[*Strikes her.*

Enter BAPTISTA.

Bap. Why, how now, dame! whence grows this insolence?
Bianca, stand aside. Poor girl! she weeps.
Go ply thy needle; meddle not with her.
For shame, thou hilding of a devilish spirit,
Why dost thou wrong her that did ne'er wrong thee?
When did she cross thee with a bitter word?
Kath. Her silence flouts me, and I 'll be revenged. [*Flies after Bianca.*
Bap. What, in my sight? Bianca, get thee in.
[*Exit Bianca.*
Kath. What, will you not suffer me? Nay, now I see
She is your treasure, she must have a husband;
I must dance bare-foot on her wedding-day,
And for your love to her lead apes in hell.

26. ***hilding*** (term of abuse), low creature.

33. ***dance barefoot***, i.e. without shoes, the custom of elder unmarried sisters at the wedding of a younger.

34. *lead apes in hell*, the proverbial fate of old maids.

Talk not to me: I will go sit and weep
Till I can find occasion of revenge. [*Exit*
Bap. Was ever gentleman thus grieved as I?
But who comes here?

Enter GREMIO, LUCENTIO *in the habit of a mean man;* PETRUCHIO, *with* HORTENSIO *as a musician; and* TRANIO, *with* BIONDELLO *bearing a lute and books.*

Gre. Good morrow, neighbour Baptista.
Bap. Good morrow, neighbour Gremio. God save you, gentlemen!
Pet. And you, good sir! Pray, have you not a daughter
Call'd Katharina, fair and virtuous?
Bap. I have a daughter, sir, called Katharina.
Gre. You are too blunt: go to it orderly.
Pet. You wrong me, Signior Gremio: give me leave.
I am a gentleman of Verona, sir,
That, hearing of her beauty and her wit,
Her affability and bashful modesty,
Her wondrous qualities and mild behaviour,
Am bold to show myself a forward guest
Within your house, to make mine eye the witness
Of that report which I so oft have heard.
And, for an entrance to my entertainment,
I do present you with a man of mine,
[*Presenting Hortensio.*
Cunning in music and the mathematics,
To instruct her fully in those sciences,
Whereof I know she is not ignorant:
Accept of him, or else you do me wrong:
His name is Licio, born in Mantua.

Bap. You 're welcome, sir; and he, for your good sake.
But for my daughter Katharine, this I know,
She is not for your turn, the more my grief.
Pet. I see you do not mean to part with her,
Or else you like not of my company.
Bap. Mistake me not; I speak but as I find.
Whence are you, sir? what may I call your name?
Pet. Petruchio is my name; Antonio's son,
A man well known throughout all Italy.
Bap. I know him well: you are welcome for his sake.
Gre. Saving your tale, Petruchio, I pray,
Let us, that are poor petitioners, speak too:
Baccare! you are marvellous forward.
Pet. O, pardon me, Signior Gremio; I would fain be doing.
Gre. I doubt it not, sir; but you will curse your wooing.
Neighbour, this is a gift very grateful, I am sure of it. To express the like kindness, myself, that have been more kindly beholding to you than any, freely give unto you this young scholar [*presenting Lucentio*], that hath been long studying at Rheims; as cunning in Greek, Latin, and other languages, as the other in music and mathematics: his name is Cambio; pray, accept his service.
Bap. A thousand thanks, Signior Gremio. Welcome, good Cambio. [*To Tranio*] But, gentle sir, methinks you walk like a stranger: may I be so bold to know the cause of your coming?
Tra. Pardon me, sir, the boldness is mine own,

69. *a man*, etc., *i.e.* Antonio.
73. *Baccare*, back! retire! a cant term, said to have been coined in ridicule of some one who affected Latin without having it.

That, being a stranger in this city here,
Do make myself a suitor to your daughter,
Unto Bianca, fair and virtuous.
Nor is your firm resolve unknown to me,
In the preferment of the eldest sister.
This liberty is all that I request,
That, upon knowledge of my parentage,
I may have welcome, 'mongst the rest that woo,
And free access and favour as the rest:
And, toward the education of your daughters,
I here bestow a simple instrument,
And this small packet of Greek and Latin books:
If you accept them, then their worth is great.

Bap. Lucentio is your name; of whence, I pray?

Tra. Of Pisa, sir; son to Vincentio.

Bap. A mighty man of Pisa; by report
I know him well: you are very welcome, sir.
Take you the lute, and you the set of books;
You shall go see your pupils presently.
Holla, within!

Enter a Servant.

Sirrah, lead these gentlemen
To my daughters; and tell them both.
These are their tutors: bid them use them well.

[*Exit Servant, with Lucentio and Hortensio, Biondello following.*

We will go walk a little in the orchard,
And then to dinner. You are passing welcome,
And so I pray you all to think yourselves.

Pet. Signior Baptista, my business asketh haste,
And every day I cannot come to woo.

103. *Lucentio is your name.* Baptista knew this. Probably by an inadvertence, it is not made apparent how

112. *orchard*, garden.

You knew my father well, and in him me,
Left solely heir to all his lands and goods,
Which I have better'd rather than decreased:
Then tell me, if I get your daughter's love,
What dowry shall I have with her to wife?

Bap. After my death the one half of my lands,
And in possession twenty thousand crowns.

Pet. And, for that dowry, I 'll assure her of
Her widowhood, be it that she survive me,
In all my lands and leases whatsoever:
Let specialties be therefore drawn between us,
That covenants may be kept on either hand.

Bap. Ay, when the special thing is well obtain'd,
That is, her love; for that is all in all.

Pet. Why, that is nothing; for I tell you, father,
I am as peremptory as she proud-minded;
And where two raging fires meet together
They do consume the thing that feeds their fury:
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all:
So I to her and so she yields to me;
For I am rough and woo not like a babe.

Bap. Well mayst thou woo, and happy be thy speed!
But be thou arm'd for some unhappy words.

Pet Ay, to the proof; as mountains are for winds,
That shake not, though they blow perpetually.

Re-enter HORTENSIO, *with his head broke.*

Bap. How now, my friend! why dost thou look so pale?

124. *assure her of her widowhood . . . in*, settle upon her for the term of her widowhood.

127. *specialties*, a specific deed of contract.

Hor. For fear, I promise you, if I look pale.
Bap. What, will my daughter prove a good musician?
Hor. I think she 'll sooner prove a soldier:
Iron may hold with her, but never lutes.
Bap. Why, then thou canst not break her to the lute?
Hor. Why, no; for she hath broke the lute to me.
I did but tell her she mistook her frets,
And bow'd her hand to teach her fingering;
When, with a most impatient devilish spirit,
'Frets, call you these?' quoth she; 'I 'll fume with them:'
And, with that word, she struck me on the head,
And through the instrument my pate made way;
And there I stood amazed for a while,
As on a pillory, looking through the lute:
While she did call me rascal fiddler
And twangling Jack; with twenty such vile terms,
As had she studied to misuse me so.
Pet. Now, by the world, it is a lusty wench;
I love her ten times more than e'er I did:
O, how I long to have some chat with her!
Bap. Well, go with me and be not so discomfited:
Proceed in practice with my younger daughter;
She 's apt to learn and thankful for good turns.
Signior Petruchio, will you go with us,
Or shall I send my daughter Kate to you?
Pet. I pray you do. [*Exeunt all but Petruchio.*]
I will attend her here,
And woo her with some spirit when she comes.
Say that she rail; why then I 'll tell her plain

150. *frets*, stops regulating the strings.
161. *lusty*, vigorous, lively.

She sings as sweetly as a nightingale:
Say that she frown; I 'll say she looks as clear
As morning roses newly wash'd with dew:
Say she be mute and will not speak a word;
Then I 'll commend her volubility,
And say she uttereth piercing eloquence:
If she do bid me pack, I 'll give her thanks,
As though she bid me stay by her a week:
If she deny to wed, I 'll crave the day
When I shall ask the banns and when be married.
But here she comes; and now, Petruchio, speak.

Enter KATHARINA.

Good morrow, Kate; for that 's your name, I hear.
Kath. Well have you heard, but something hard of hearing:
They call me Katharine that do talk of me.
Pet. You lie, in faith; for you are call'd plain Kate,
And bonny Kate and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom,
Kate of Kate Hall, my super-dainty Kate,
For dainties are all Kates, and therefore, Kate,
Take this of me, Kate of my consolation;
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.
Kath. Moved! in good time: let him that moved you hither
Remove you hence: I knew you at the first
You were a moveable.

190. *Kates*, i.e. cates, delicate viands.

196. *in good time*, the phrase often expressed ironical (as well as sincere) acquiescence, like Fr. *à la bonne heure*.

Pet. Why, what 's a moveable?
Kath. A join'd-stool.
Pet. Thou hast hit it: come, sit on me.
Kath. Asses are made to bear, and so are you.
Pet. Women are made to bear, and so are you.
Kath. No such jade as you, if me you mean.
Pet. Alas! good Kate, I will not burden thee;
For, knowing thee to be but young and light—
Kath. Too light for such a swain as you to catch;
And yet as heavy as my weight should be.
Pet. Should be! should—buzz!
Kath. Well ta'en, and like a buzzard.
Pet. O slow-wing'd turtle! shall a buzzard take thee?
Kath. Ay, for a turtle, as he takes a buzzard.
Pet. Come, come, you wasp; i' faith, you are too angry.
Kath. If I be waspish, best beware my sting.
Pet. My remedy is then, to pluck it out.
Kath. Ay, if the fool could find it where it lies.
Pet. Who knows not where a wasp does wear his sting? In his tail.
Kath. In his tongue.
Pet. Whose tongue?
Kath. Yours, if you talk of tails: and so farewell.
Pet. What, with my tongue in your tail? nay, come again,

202. *jade;* the word was used of both sexes.

207. *buss*, a play upon *be* (bee)

207. *buzzard*, simpleton, coward.

208. *buzzard*, a mean hawk.

209. Katharine says a 'buzzard' may take her for a dove as much as he takes a 'buzzard' for one.

210. Petruchio plays again upon *buzzard*, understood in a third sense purely his own, viz. a 'buzzing-creature,'—wasp.

Good Kate; I am a gentleman.
Kath. That I 'll try. [*She strikes him.*
Pet. I swear I 'll cuff you, if you strike again.
Kath. So may you lose your arms:
If you strike me, you are no gentleman;
And if no gentleman, why then no arms.
Pet. A herald, Kate? O, put me in thy books!
Kath. What is your crest? a coxcomb?
Pet. A combless cock, so Kate will be my hen.
Kath. No cock of mine; you crow too like a craven.
Pet. Nay, come, Kate, come; you must not look so sour.
Kath. It is my fashion, when I see a crab.
Pet. Why, here 's no crab; and therefore look not sour.
Kath. There is, there is.
Pet. Then show it me.
Kath. Had I a glass, I would.
Pet. What, you mean my face?
Kath. Well aim'd of such a young one.
Pet. Now, by Saint George, I am too young for you.
Kath. Yet you are wither'd.
Pet. 'Tis with cares.
Kath. I care not.
Pet. Nay, hear you, Kate: in sooth you scape not so.
Kath. I chafe you, if I tarry: let me go.
Pet. No, not a whit: I find you passing gentle.
'Twas told me you were rough and coy and sullen,
nd now I find report a very liar;

225. *books*, herald's registers.
226. *coxcomb*, the ornament on a fool's cap.
230. *crab*, crab-apple.
237. *of*, for, in respect of.

For thou art pleasant, gamesome, passing courteous,
But slow in speech, yet sweet as spring-time flowers:
Thou canst not frown, thou canst not look askance,
Nor bite the lip, as angry wenches will,
Nor hast thou pleasure to be cross in talk,
But thou with mildness entertain'st thy wooers,
With gentle conference, soft and affable.
Why does the world report that Kate doth limp?
O slanderous world! Kate like the hazel-twig
Is straight and slender, and as brown in hue
As hazel nuts and sweeter than the kernels.
O, let me see thee walk: thou dost not halt.
Kath. Go, fool, and whom thou keep'st command.
Pet. Did ever Dian so become a grove
As Kate this chamber with her princely gait?
O, be thou Dian, and let her be Kate;
And then let Kate be chaste and Dian sportful!
Kath. Where did you study all this goodly speech?
Pet. It is extempore, from my mother-wit.
Kath. A witty mother! witless else her son.
Pet. Am I not wise?
Kath. Yes; keep you warm.
Pet. Marry, so I mean, sweet Katharine, in thy bed:
And therefore, setting all this chat aside,
Thus in plain terms: your father hath consented
That you shall be my wife; your dowry 'greed on;
And, will you, nill you, I will marry you.
Now, Kate, I am a husband for your turn;
For, by this light, whereby I see thy beauty,

268. *keep you warm;* alluding to the proverb (quoted in full in *Much Ado*, i. 1. 69): '(if) he have wit enough to keep himself warm.'

Thy beauty, that doth make me like thee well,
Thou must be married to no man but me;
For I am he am born to tame you, Kate,
And bring you from a wild Kate to a Kate
Conformable as other household Kates.
Here comes your father: never make denial;
I must and will have Katharine to my wife.

Re-enter BAPTISTA, GREMIO, *and* TRANIO.

Bap. Now, Signior Petruchio, how speed you with my daughter?

Pet. How but well, sir? how but well?
It were impossible I should speed amiss.

Bap. Why, how now, daughter Katharine! in your dumps?

Kath. Call you me daughter? now, I promise you
You have show'd a tender fatherly regard,
To wish me wed to one half lunatic;
A mad-cap ruffian and a swearing Jack,
That thinks with oaths to face the matter out.

Pet. Father, 'tis thus: yourself and all the world,
That talk'd of her, have talk'd amiss of her:
If she be curst, it is for policy,
For she's not froward, but modest as the dove;
She is not hot, but temperate as the morn;
For patience she will prove a second Grissel,
And Roman Lucrece for her chastity:
And to conclude, we have 'greed so well together,
That upon Sunday is the wedding-day.

Kath. I'll see thee hang'd on Sunday first.

Gre. Hark, Petruchio; she says she'll see thee hang'd first.

280. *Kates*, i.e. cats; the two words were then pronounced nearly alike.

Tra. Is this your speeding? nay, then, good night our part!

Pet. Be patient, gentlemen; I choose her for myself:
If she and I be pleased, what 's that to you?
'Tis bargain'd 'twixt us twain, being alone,
That she shall still be curst in company.
I tell you, 'tis incredible to believe
How much she loves me: O, the kindest Kate!
She hung about my neck; and kiss on kiss
She vied so fast, protesting oath on oath,
That in a twink she won me to her love.
O, you are novices! 'tis a world to see,
How tame, when men and women are alone,
A meacock wretch can make the curstest shrew.
Give me thy hand, Kate: I will unto Venice,
To buy apparel 'gainst the wedding-day.
Provide the feast, father, and bid the guests;
I will be sure my Katharine shall be fine.

Bap. I know not what to say: but give me your hands;
God send you joy, Petruchio! 'tis a match.

Gre. Tra. Amen, say we: we will be witnesses.

Pet. Father, and wife, and gentlemen, adieu;
I will to Venice; Sunday comes apace:
We will have rings and things and fine array;
And kiss me, Kate, we will be married o' Sunday.

[*Exeunt Petruchio and Katharina severally.*

Gre. Was ever match clapp'd up so suddenly?

Bap. Faith, gentlemen, now I play a merchant's part,

310. *vied kiss on kiss;* a metaphor from games of cards, such as gleek, meaning literally to 'lay down, wager.'

315. *meacock,* tame, spiritless.

325, 326. Probably from a popular ballad.

And venture madly on a desperate mart.
Tra. 'Twas a commodity lay fretting by you:
'Twill bring you gain, or perish on the seas.
Bap. The gain I seek is, quiet in the match.
Gre. No doubt but he hath got a quiet catch.
But now, Baptista, to your younger daughter:
Now is the day we long have looked for:
I am your neighbour, and was suitor first.
Tra. And I am one that love Bianca more
Than words can witness, or your thoughts can guess.
Gre. Youngling, thou canst not love so dear as I.
Tra. Greybeard, thy love doth freeze.
Gre. But thine doth fry.
Skipper, stand back: 'tis age that nourisheth.
Tra. But youth in ladies' eyes that flourisheth.
Bap. Content you, gentlemen: I will compound this strife:
'Tis deeds must win the prize; and he of both
That can assure my daughter greatest dower
Shall have my Bianca's love.
Say, Signior Gremio, what can you assure her?
Gre. First, as you know, my house within the city
Is richly furnished with plate and gold;
Basins and ewers to lave her dainty hands;
My hangings all of Tyrian tapestry;
In ivory coffers I have stuff'd my crowns;
In cypress chests my arras counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valance of Venice gold in needlework,

329. *mart*, bargain.
330. *fretting*, corrupting, spoiling.
341. *Skipper*, flighty fellow.
353. *arras counterpoints*, tapestry counterpanes.

Pewter and brass and all things that belong
To house or housekeeping: then, at my farm
I have a hundred milch-kine to the pail,
Sixscore fat oxen standing in my stalls,
And all things answerable to this portion.
Myself am struck in years, I must confess;
And if I die to-morrow, this is hers,
If whilst I live she will be only mine.

Tra. That 'only' came well in. Sir, list to me:
I am my father's heir and only son:
If I may have your daughter to my wife,
I'll leave her houses three or four as good,
Within rich Pisa walls, as any one
Old Signior Gremio has in Padua;
Besides two thousand ducats by the year
Of fruitful land, all which shall be her jointure.
What, have I pinch'd you, Signior Gremio?

Gre. Two thousand ducats by the year of land!
My land amounts not to so much in all:
That she shall have; besides an argosy
That now is lying in Marseilles' road.
What, have I choked you with an argosy?

Tra. Gremio, 'tis known my father hath no less
Than three great argosies; besides two galliases,
And twelve tight galleys: these I will assure her,
And twice as much, whate'er thou offer'st next.

Gre. Nay, I have offer'd all, I have no more;
And she can have no more than all I have:
If you like me, she shall have me and mine.

Tra. Why, then the maid is mine from all the world,
By your firm promise: Gremio is out-vied.

Bap. I must confess your offer is the best;
And, let your father make her the assurance,

380. *galliases.* The gallias was a larger and heavier galley, usually with three masts.

She is your own; else, you must pardon me,
If you should die before him, where 's her dower?
Tra. That 's but a cavil: he is old, I young.
Gre. And may not young men die, as well as old?
Bap. Well, gentlemen,
I am thus resolved: on Sunday next you know
My daughter Katharine is to be married:
Now, on the Sunday following, shall Bianca
Be bride to you, if you make this assurance;
If not, to Signior Gremio:
And so, I take my leave, and thank you both.
Gre. Adieu, good neighbour. [*Exit Baptista.*
Now I fear thee not:
Sirrah young gamester, your father were a fool
To give thee all, and in his waning age
Set foot under thy table: tut, a toy!
An old Italian fox is not so kind, my boy. [*Exit.*
Tra. A vengeance on your crafty wither'd hide!
Yet I have faced it with a card of ten.
'Tis in my head to do my master good:
I see no reason but supposed Lucentio
Must get a father, call'd 'supposed Vincentio;
And that 's a wonder: fathers commonly
Do get their children; but in this case of wooing,
A child shall get a sire, if I fail not of my cunning. [*Exit.*

407. *faced it with a card of ten*, put on the brazen air of one who, with a card of ten, has to play partners who hold 'face' or 'picture' cards.

ACT III.

SCENE I. *Padua.* BAPTISTA'S *house.*

Enter LUCENTIO, HORTENSIO, *and* BIANCA.

Luc. Fiddler, forbear; you grow too forward, sir:
Have you so soon forgot the entertainment
Her sister Katharine welcomed you withal?
Hor. But, wrangling pedant, this is
The patroness of heavenly harmony:
Then give me leave to have prerogative;
And when in music we have spent an hour,
Your lecture shall have leisure for as much.
Luc. Preposterous ass, that never read so far
To know the cause why music was ordain'd!
Was it not to refresh the mind of man
After his studies or his usual pain?
Then give me leave to read philosophy,
And while I pause, serve in your harmony.
Hor. Sirrah, I will not bear these braves of thine.
Bian. Why, gentlemen, you do me double wrong,
To strive for that which resteth in my choice:
I am no breeching scholar in the schools;

4. The line is doubtless defective, but cannot be emended with any certainty. Theobald proposed: '*She is a shrew, but,*' etc.
4. *pedant*, schoolmaster.
9. *Preposterous*, here in its literal sense, of one who inverts the natural order of things.
9. *so far to know*, far enough to know.
12. *pain*, labour.
18. *breeching scholar*, schoolboy subject to flogging.

I 'll not be tied to hours nor 'pointed times,
But learn my lessons as I please myself.
And, to cut off all strife, here sit we down:
Take you your instrument, play you the whiles;
His lecture will be done ere you have tuned.

Hor. You 'll leave his lecture when I am in tune?

Luc. That will be never: tune your instrument.

Bian. Where left we last?

Luc. Here, madam:

'Hic ibat Simois; hic est Sigeia tellus;
Hic steterat Priami regia celsa senis.'

Bian. Construe them.

Luc. 'Hic ibat,' as I told you before, 'Simois,' I am Lucentio, 'hic est,' son unto Vincentio of Pisa, 'Sigeia tellus,' disguised thus to get your love; 'Hic steterat,' and that Lucentio that comes a-wooing, 'Priami,' is my man Tranio, 'regia,' bearing my port, 'celsa senis,' that we might beguile the old pantaloon.

Hor. Madam, my instrument 's in tune.

Bian. Let 's hear. O fie! the treble jars.

Luc. Spit in the hole, man, and tune again.

Bian. Now let me see if I can construe it: 'Hic ibat Simois,' I know you not, 'hic est Sigeia tellus,' I trust you not; 'Hic steterat Priami,' take heed he hear us not, 'regia,' presume not, 'celsa senis,' despair not.

Hor. Madam, 'tis now in tune.

Luc. All but the base.

Hor. The base is right; 'tis the base knave that jars.

[*Aside*] How fiery and forward our pedant is!

28. *Hic ibat*, etc. From Ovid's *Epistolae Heroidum*, I (a letter of Penelope to Ulysses).

37. *pantaloon*, a foolish old man.

Now, for my life, the knave doth court my love:
Pedascule, I 'll watch you better yet.
Bian. In time I may believe, yet I mistrust.
Luc. Mistrust it not; for, sure, Æacides
Was Ajax, call'd so from his grandfather.
Bian. I must believe my master; else, I promise you,
I should be arguing still upon that doubt:
But let it rest. Now, Licio, to you:
Good masters, take it not unkindly, pray,
That I have been thus pleasant with you both.
Hor. You may go walk, and give me leave a while:
My lessons make no music in three parts.
Luc. Are you so formal, sir? well, I must wait,
[*Aside*] And watch withal; for, but I be deceived,
Our fine musician groweth amorous.
Hor. Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art;
To teach you gamut in a briefer sort,
More pleasant, pithy and effectual,
Than hath been taught by any of my trade:
And there it is in writing, fairly drawn.
Bian. Why, I am past my gamut long ago.
Hor. Yet read the gamut of Hortensio.
Bian. [*Reads*] "'Gamut' I am, the ground of all accord,
'A re,' to plead Hortensio's passion;
'B mi,' Bianca, take him for thy lord,
'C fa ut,' that loves with all affection:
'D sol re,' one clef, two notes have I:
'E la mi,' show pity, or I die."

50. *Pedascule*, pedant (coined apparently as a contemptuous diminutive of this word).
61. *formal*, precise.
62. *but*, unless.
73. *gamut*, the scale.

Call you this gamut? tut, I like it not:
Old fashions please me best; I am not so nice,
To change true rules for odd inventions.

Enter a Servant.

Serv. Mistress, your father prays you leave your books
And help to dress your sister's chamber up:
You know to-morrow is the wedding-day.
Bian. Farewell, sweet masters both; I must be gone. [*Exeunt Bianca and Servant.*
Luc. Faith, mistress, then I have no cause to stay. [*Exit.*
Hor. But I have cause to pry into this pedant:
Methinks he looks as though he were in love:
Yet if thy thoughts, Bianca, be so humble
To cast thy wandering eyes on every stale,
Seize thee that list: if once I find thee ranging,
Hortensio will be quit with thee by changing.
[*Exit.*

SCENE II. *Padua. Before* BAPTISTA'S *house.*

Enter BAPTISTA, GREMIO, TRANIO, KATHARINA, BIANCA, LUCENTIO, *and* others, attendants.

Bap. [*To Tranio*] Signior Lucentio, this is the 'pointed day.
That Katharine and Petruchio should be married,
And yet we hear not of our son-in-law.
What will be said? what mockery will it be,
To want the bridegroom when the priest attends

80. *nice*, foolish.
81. *odd;* this is Theobald's almost certain emendation of the *old* of Ff and Q.
90. *stale*, bait, alluring figure.

To speak the ceremonial rites of marriage!
What says Lucentio to this shame of ours?
Kath. No shame but mine: I must, forsooth, be forced
To give my hand opposed against my heart
Unto a mad-brain rudesby full of spleen;
Who woo'd in haste and means to wed at leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behaviour:
And, to be noted for a merry man,
He 'll woo a thousand, 'point the day of marriage,
Make feasts, invite friends, and proclaim the banns;
Yet never means to wed where he hath woo'd.
Now must the world point at poor Katharine,
And say, 'Lo, there is mad Petruchio's wife,
If it would please him come and marry her!'
Tra. Patience, good Katharine, and Baptista too.
Upon my life, Petruchio means but well,
Whatever fortune stays him from his word:
Though he be blunt, I know him passing wise;
Though he be merry, yet withal he 's honest.
Kath. Would Katharine had never seen him though!
[*Exit weeping, followed by Bianca and others.*
Bap. Go, girl; I cannot blame thee now to weep;
For such an injury would vex a very saint,
Much more a shrew of thy impatient humour.

Enter BIONDELLO.

Bion. Master, master! news, old news, and such news as you never heard of!
Bap. Is it new and old too? how may that be?
Bion. Why, is it not news, to hear of Petruchio's coming?

10. *rudesby*, rude fellow. 30. *old*, extraordinary, 'rare.'

Bap. Is he come?

Bion. Why, no, sir.

Bap. What then?

Bion. He is coming.

Bap. When will he be here?

Bion. When he stands where I am and sees you there.

Tra. But say, what to thine old news?

Bion. Why, Petruchio is coming in a new hat and an old jerkin, a pair of old breeches thrice turned, a pair of boots that have been candle-cases, one buckled, another laced, an old rusty sword ta'en out of the town-armoury, with a broken hilt, and chapeless; with two broken points: his horse hipped with an old mothy saddle and stirrups of no kindred; besides, possessed with the glanders and like to mose in the chine; troubled with the lampass, infected with the fashions, full of windgalls, sped with spavins, rayed with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots, swayed in the back and shoulder-shotten; near-legged before and with a half-checked bit

48. *chapeless*, without a chape, *i.e.* the metal termination of the scabbard, protecting the sword-point.

49. *points*, the tagged laces which supported the hose.

51. *to mose in the chine*, a disease of the spinal marrow.

52. *lampass*, a swelling of the palate.

53. *fashions*, 'farcy,' a skin disease.

53. *spavins*, a disease of the hock, producing lameness.

54. *yellows*, jaundice.

ib. *fives* (Fr. *avives*), an inflammation of the parotid glands.

55. *staggers*, a kind of apoplexy.

56. *bots*, internal worms.

ib. *swayed in the back*, a slackness in the muscles of the back through excessive strain, causing the horse to roll, or falter.

56. *shoulder-shotten*, dislocated in the shoulder.

57. *near-legged before*, with weak fore-feet.

57. *half-checked bit*, apparently a bit with only one of two necessary parts.

and a head-stall of sheep's leather which, being restrained to keep him from stumbling, hath been often burst and now repaired with knots; one girth six times pieced and a woman's crupper of velure, which hath two letters for her name fairly set down in studs, and here and there pieced with packthread.

Bap. Who comes with him?

Bion. O, sir, his lackey, for all the world caparisoned like the horse; with a linen stock on one leg and a kersey boot-hose on the other, gartered with a red and blue list; an old hat and 'the humour of forty fancies' pricked in 't for a feather: a monster, a very monster in apparel, and not like a Christian footboy or a gentleman's lackey.

Tra. 'Tis some odd humour pricks him to this fashion;
Yet oftentimes he goes but mean-apparell'd.

Bap. I am glad he 's come, howsoe'er he comes.

Bion. Why, sir, he comes not.

Bap. Didst thou not say he comes?

Bion. Who? that Petruchio came?

Bap. Ay, that Petruchio came.

Bion. No, sir; I say his horse comes, with him on his back.

Bap. Why, that 's all one.

Bion. Nay, by Saint Jamy,
I hold you a penny,
A horse and a man
Is more than one,
And yet not many.

62. *velure*, velvet.
67. *stock*, stocking.
68. *boot-hose*, stocking worn with top-boots.
70. *the humour of forty fancies*, either some collection of the short poems called *Fancies*, or a bunch of ribbons, also sometimes so called.
70. *pricked in*, stuck in.

Enter PETRUCHIO *and* GRUMIO.

Pet. Come, where be these gallants? who 's at home?
Bap. You are welcome, sir.
Pet. And yet I come not well.
Bap. And yet you halt not.
Tra. Not so well apparell'd
As I wish you were.
Pet. Were it better, I should rush in thus.
But where is Kate? where is my lovely bride?
How does my father? Gentles, methinks you frown:
And wherefore gaze this goodly company,
As if they saw some wondrous monument,
Some comet or unusual prodigy?
Bap. Why, sir, you know this is your wedding-day:
First were we sad, fearing you would not come;
Now sadder, that you come so unprovided.
Fie, doff this habit, shame to your estate,
An eye-sore to our solemn festival!
Tra. And tell us, what occasion of import
Hath all so long detain'd you from your wife,
And sent you hither so unlike yourself?
Pet. Tedious it were to tell, and harsh to hear:
Sufficeth, I am come to keep my word,
Though in some part enforced to digress;
Which, at more leisure, I will so excuse
As you shall well be satisfied withal.
But where is Kate? I stay too long from her:
The morning wears, 'tis time we were at church.
Tra. See not your bride in these unreverent robes:

109. *digress*, diverge (from my promise).

Go to my chamber; put on clothes of mine.
Pet. Not I, believe me: thus I 'll visit her.
Bap. But thus, I trust, you will not marry her.
Pet. Good sooth, even thus; therefore ha' done with words:
To me she 's married, not unto my clothes:
Could I repair what she will wear in me,
As I can change these poor accoutrements,
'Twere well for Kate and better for myself.
But what a fool am I to chat with you,
When I should bid good morrow to my bride,
And seal the title with a lovely kiss!
[*Exeunt Petruchio and Grumio.*
Tra. He hath some meaning in his mad attire:
We will persuade him, be it possible,
To put on better ere he go to church.
Bap. I 'll after him, and see the event of this.
[*Exeunt Baptista, Gremio, and attendants.*
Tra. But to her love concerneth us to add
Her father's liking: which to bring to pass,
As I before imparted to your worship,
I am to get a man,—whate'er he be,
It skills not much, we 'll fit him to our turn,—
And he shall be Vincentio of Pisa;
And make assurance here in Padua
Of greater sums than I have promised.
So shall you quietly enjoy your hope,
And marry sweet Bianca with consent.
Luc. Were it not that my fellow-schoolmaster
Doth watch Bianca's steps so narrowly,
'Twere good, methinks, to steal our marriage;
Which once perform'd, let all the world say no,
I 'll keep mine own, despite of all the world.
Tra. That by degrees we mean to look into,

125. *lovely*, loving. 134. *skills*, matters.

And watch our vantage in this business:
We'll over-reach the greybeard, Gremio,
The narrow-prying father, Minola,
The quaint musician, amorous Licio;
All for my master's sake, Lucentio.

Re-enter GREMIO.

Signior Gremio, came you from the church?
Gre. As willingly as e'er I came from school.
Tra. And is the bride and bridegroom coming home?
Gre. A bridegroom say you? 'tis a groom indeed,
A grumbling groom, and that the girl shall find.
Tra. Curster than she? why, 'tis impossible.
Gre. Why, he's a devil, a devil, a very fiend.
Tra. Why, she's a devil, a devil, the devil's dam.
Gre. Tut, she's a lamb, a dove, a fool to him!
I'll tell you, Sir Lucentio: when the priest
Should ask, if Katharine should be his wife,
'Ay, by gogs-wouns,' quoth he; and swore so loud,
That, all-amazed, the priest let fall the book;
And, as he stoop'd again to take it up,
The mad-brain'd bridegroom took him such a cuff
That down fell priest and book, and book and priest:
'Now take them up,' quoth he, 'if any list.'
Tra. What said the wench when he rose again?
Gre. Trembled and shook; for why, he stamp'd and swore,
As if the vicar meant to cozen him.
But after many ceremonies done,
He calls for wine: 'A health!' quoth he, as if
He had been aboard, carousing to his mates

149. *quaint*, fine, ingenious.

After a storm; quaff'd off the muscadel
And threw the sops all in the sexton's face;
Having no other reason
But that his beard grew thin and hungerly
And seem'd to ask him sops as he was drinking.
This done, he took the bride about the neck
And kiss'd her lips with such a clamorous smack
That at the parting all the church did echo:
And I seeing this came thence for very shame;
And after me, I know, the rout is coming.
Such a mad marriage never was before:
Hark, hark! I hear the minstrels play. [*Music.*

Re-enter PETRUCHIO, KATHARINA, BIANCA, BAPTISTA, HORTENSIO, GRUMIO, *and Train.*

Pet. Gentlemen and friends, I thank you for your pains:
I know you think to dine with me to-day,
And have prepared great store of wedding cheer;
But so it is, my haste doth call me hence,
And therefore here I mean to take my leave.

Bap. Is 't possible you will away to-night?

Pet. I must away to-day, before night come:
Make it no wonder; if you knew my business,
You would entreat me rather go than stay.
And, honest company, I thank you all,
That have beheld me give away myself
To this most patient, sweet and virtuous wife:
Dine with my father, drink a health to me;
For I must hence; and farewell to you all.

Tra. Let us entreat you stay till after dinner.

175. Wine and cakes dipped in it (*sops*) were taken in the church at Elizabethan weddings immediately after the service.

177. *hungerly*, scantily.

180. The kiss was also a part of the marriage ceremonial.

Pet. It may not be.
Gre. Let me entreat you.
Pet. It cannot be.
Kath. Let me entreat you.
Pet. I am content.
Kath. Are you content to stay?
Pet. I am content you shall entreat me stay;
But yet not stay, entreat me how you can.
Kath. Now, if you love me, stay.
Pet. Grumio, my horse.
Gru. Ay, sir, they be ready: the oats have eaten the horses.
Kath. Nay, then,
Do what thou canst, I will not go to-day;
No, nor to-morrow, not till I please myself.
The door is open, sir; there lies your way;
You may be jogging whiles your boots are green;
For me, I 'll not be gone till I please myself:
'Tis like you 'll prove a jolly surly groom,
That take it on you at the first so roundly.
Pet. O Kate, content thee; prithee, be not angry.
Kath. I will be angry: what hast thou to do?
Father, be quiet: he shall stay my leisure.
Gre. Ay, marry, sir, now it begins to work.
Kath. Gentlemen, forward to the bridal dinner:
I see a woman may be made a fool,
If she had not a spirit to resist.
Pet. They shall go forward, Kate, at thy command.
Obey the bride, you that attend on her;
Go to the feast, revel and domineer,
Carouse full measure to her maidenhead,
Be mad and merry, or go hang yourselves:

213. *green*, fresh, new, with ironical sub-allusion to Petruchio's pair of 'candle-cases.'

But for my bonny Kate, she must with me.
Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own:
She is my goods, my chattels; she is my house,
My household stuff, my field, my barn,
My horse, my ox, my ass, my any thing;
And here she stands, touch her whoever dare;
I 'll bring mine action on the proudest he
That stops my way in Padua. Grumio,
Draw forth thy weapon, we are beset with thieves;
Rescue thy mistress, if thou be a man.
Fear not, sweet wench, they shall not touch thee, Kate:
I 'll buckler thee against a million.

[*Exeunt Petruchio, Katharina, and Grumio.*

Bap. Nay, let them go, a couple of quiet ones.

Gre. Went they not quickly, I should die with laughing.

Tra. Of all mad matches never was the like.

Luc. Mistress, what 's your opinion of your sister?

Bian. That, being mad herself, she 's madly mated.

Gre. I warrant him, Petruchio is Kated.

Bap. Neighbours and friends, though bride and bridegroom wants
For to supply the places at the table,
You know there wants no junkets at the feast.
Lucentio, you shall supply the bridegroom's place;
And let Bianca take her sister's room.

Tra. Shall sweet Bianca practise how to bride it?

Bap. She shall, Lucentio. Come, gentlemen, let 's go. [*Exeunt.*

236. *he*, man.
248. *wants*, are wanting.
250. *junkets*, dainties, sweetmeats.

ACT IV.

SCENE I. PETRUCHIO'S *country house.*

Enter GRUMIO.

Gru. Fie, fie on all tired jades, on all mad masters, and all foul ways! Was ever man so beaten? was ever man so rayed? was ever man so weary? I am sent before to make a fire, and they are coming after to warm them. Now, were not I a little pot and soon hot, my very lips might freeze to my teeth, my tongue to the roof of my mouth, my heart in my belly, ere I should come by a fire to thaw me: but I, with blowing the fire, shall warm myself; for, considering the weather, a taller man than I will take cold. Holla, ho! Curtis.

Enter CURTIS.

Curt. Who is it that calls so coldly?

Gru. A piece of ice: if thou doubt it, thou mayst slide from my shoulder to my heel with no greater a run but my head and my neck. A fire, good Curtis.

Curt. Is my master and his wife coming, Grumio?

Gru. Oh, ay, Curtis, ay: and therefore fire, fire; cast on no water.

Curt. Is she so hot a shrew as she's reported?

Gru. She was, good Curtis, before this frost:

3. *rayed*, soiled.

11. *taller*, stouter.

21. Alluding to the popular refrain :—

Scotland burneth, Scotland burneth.
Fire, fire, fire, fire:
Cast on some more water.

but, thou knowest, winter tames man, woman and beast; for it hath tamed my old master and my new mistress and myself, fellow Curtis.

Curt. Away, you three-inch fool! I am no beast.

Gru. Am I but three inches? why, thy horn is a foot; and so long am I at the least. But wilt thou make a fire, or shall I complain on thee to our mistress, whose hand, she being now at hand, thou shalt soon feel, to thy cold comfort, for being slow in thy hot office?

Curt. I prithee, good Grumio, tell me, how goes the world?

Gru. A cold world, Curtis, in every office but thine; and therefore fire: do thy duty, and have thy duty; for my master and mistress are almost frozen to death.

Curt. There's fire ready; and therefore, good Grumio, the news.

Gru. Why, 'Jack, boy! ho! boy!' and as much news as will thaw.

Curt. Come, you are so full of cony-catching!

Gru. Why, therefore fire; for I have caught extreme cold. Where's the cook? is supper ready, the house trimmed, rushes strewed, cob-webs swept; the serving-men in their new fustian, their white stockings, and every officer his wedding-garment on? Be the jacks fair within, the jills fair without, the carpets laid, and every thing in order?

Curt. All ready; and therefore, I pray thee, news.

25. It was a proverb that 'wedding and ill-wintering tame both man and beast.'

45. *cony-catching*, trickery.

51. *jacks*, drinking-vessels of leather.

52. *jills*, drinking-vessels of metal.

52. *carpets*, table-covers.

Gru. First, know, my horse is tired; my master and mistress fallen out.

Curt. How?

Gru. Out of their saddles into the dirt; and thereby hangs a tale.

Curt. Let 's ha 't, good Grumio.

Gru. Lend thine ear.

Curt. Here.

Gru. There. [*Strikes him.*

Curt. This is to feel a tale, not to hear a tale.

Gru. And therefore 'tis called a sensible tale: and this cuff was but to knock at your ear, and beseech listening. Now I begin: Imprimis, we came down a foul hill, my master riding behind my mistress,—

Curt. Both of one horse?

Gru. What 's that to thee?

Curt. Why, a horse.

Gru. Tell thou the tale: but hadst thou not crossed me, thou shouldst have heard how her horse fell and she under her horse; thou shouldst have heard in how miry a place, how she was bemoiled, how he left her with the horse upon her, how he beat me because her horse stumbled, how she waded through the dirt to pluck him off me, how he swore, how she prayed, that never prayed before, how I cried, how the horses ran away, how her bridle was burst, how I lost my crupper, with many things of worthy memory, which now shall die in oblivion and thou return unexperienced to thy grave.

Curt. By this reckoning he is more shrew than she.

Gru. Ay; and that thou and the proudest of you all shall find when he comes home. But what

71. *of*, on. 77. *bemoiled*, bemired.

talk I of this? Call forth Nathaniel, Joseph, Nicholas, Philip, Walter, Sugarsop and the rest: let their heads be sleekly combed, their blue coats brushed and their garters of an indifferent knit: let them curtsy with their left legs and not presume to touch a hair of my master's horse-tail till they kiss their hands. Are they all ready?

Curt. They are.

Gru. Call them forth.

Curt. Do you hear, ho? you must meet my master to countenance my mistress.

Gru. Why, she hath a face of her own.

Curt. Who knows not that?

Gru. Thou, it seems, that calls for company to countenance her.

Curt. I call them forth to credit her.

Gru. Why, she comes to borrow nothing of them.

Enter four or five Serving-men.

Nath. Welcome home, Grumio!

Phil. How now, Grumio!

Jos. What, Grumio!

Nich. Fellow Grumio!

Nath. How now, old lad?

Gru. Welcome, you;—how now, you;—what, you;—fellow, you;—and thus much for greeting. Now, my spruce companions, is all ready, and all things neat?

Nath. All things is ready. How near is our master?

Gru. E'en at hand, alighted by this; and

94. *indifferent*, regular, customary, proper.

95. *curtsy*, this mark of respect (also called making a leg) was used by both sexes.

therefore be not— Cock's passion, silence! I hear my master.

Enter PETRUCHIO *and* KATHARINA.

Pet. Where be these knaves? What, no man at door
To hold my stirrup nor to take my horse!
Where is Nathaniel, Gregory, Philip?
All Serv. Here, here, sir; here, sir.
Pet. Here, sir! here, sir! here, sir! here, sir!
You logger-headed and unpolish'd grooms!
What, no attendance? no regard? no duty?
Where is the foolish knave I sent before?
Gru. Here, sir; as foolish as I was before.
Pet. You peasant swain! you whoreson malt-horse drudge!
Did I not bid thee meet me in the park,
And bring along these rascal knaves with thee?
Gru. Nathaniel's coat, sir, was not fully made,
And Gabriel's pumps were all unpink'd i' the heel;
There was no link to colour Peter's hat,
And Walter's dagger was not come from sheathing:
There were none fine but Adam, Ralph, and Gregory;
The rest were ragged, old, and beggarly;
Yet, as they are, here are they come to meet you.
Pet. Go, rascals, go, and fetch my supper in.
[*Exeunt Servants.*
[*Singing*] Where is the life that late I led—

132. ***malt-horse***, brewer's horse; used as a term of contempt.

136. ***unpink'd***, without eyelet-holes.

137. ***There was no link;*** old hats were passed off as new after being blackened with the smoke of a link or torch.

143. ***Where is the life that late I led***, a fragment of an old song; similarly, v. 148.

Where are those—Sit down, Kate, and welcome.—
Soud, soud, soud, soud!

Re-enter Servants *with supper.*

Why, when, I say? Nay, good sweet Kate, be merry.
Off with my boots, you rogues! you villains, when?
[*Sings*] It was the friar of orders grey,
As he forth walked on his way:—
Out, you rogue! you pluck my foot awry:
Take that, and mend the plucking off the other.
[*Strikes him.*
Be merry, Kate. Some water, here; what, ho!
Where's my spaniel Troilus? Sirrah, get you hence,
And bid my cousin Ferdinand come hither:
One, Kate, that you must kiss, and be acquainted with.
Where are my slippers? Shall I have some water?

Enter one with water.

Come, Kate, and wash, and welcome heartily.
You whoreson villain! will you let it fall?
[*Strikes him.*

Kath. Patience, I pray you; 'twas a fault unwilling.

Pet. A whoreson beetle-headed, flap-ear'd knave!

Come, Kate, sit down; I know you have a stomach.

145. *soud*, a word imitating the ejaculations of one heated and fatigued.

146. *when*, a common exclamation of impatience.

Will you give thanks, sweet Kate; or else shall I?
What 's this? mutton?
First Serv. Ay.
Pet. Who brought it?
Peter. I.
Pet. 'Tis burnt; and so is all the meat.
What dogs are these! Where is the rascal cook?
How durst you, villains, bring it from the dresser,
And serve it thus to me that love it not?
There, take it to you, trenchers, cups, and all:
[*Throws the meat, etc., about the stage.*
You heedless joltheads and unmanner'd slaves!
What, do you grumble? I 'll be with you straight.
Kath. I pray you, husband, be not so disquiet:
The meat was well, if you were so contented.
Pet. I tell thee, Kate, 'twas burnt and dried away;
And I expressly am forbid to touch it,
For it engenders choler, planteth anger;
And better 'twere that both of us did fast,
Since, of ourselves, ourselves are choleric,
Than feed it with such over-roasted flesh.
Be patient; to-morrow 't shall be mended,
And, for this night, we 'll fast for company:
Come, I will bring thee to thy bridal chamber.
[*Exeunt.*

Re-enter Servants *severally.*

Nath. Peter, didst ever see the like?
Peter. He kills her in her own humour.

Re-enter CURTIS.

Gru. Where is he?

169. *joltheads*, dolts.
175. *it engenders choler*, a property proverbially ascribed to dried meat.

Curt. In her chamber, making a sermon of
continency to her;
And rails, and swears, and rates, that she, poor
soul,
Knows not which way to stand, to look, to speak,
And sits as one new-risen from a dream.
Away, away! for he is coming hither. [*Exeunt.*

Re-enter PETRUCHIO.

Pet. Thus have I politicly begun my reign,
And 'tis my hope to end successfully.
My falcon now is sharp and passing empty;
And till she stoop she must not be full-gorged,
For then she never looks upon her lure.
Another way I have to man my haggard,
To make her come and know her keeper's call,
That is, to watch her, as we watch these kites
That bate and beat and will not be obedient.
She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not;
As with the meat, some undeserved fault
I'll find about the making of the bed;
And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets:
Ay, and amid this hurly I intend
That all is done in reverend care of her;

193. *sharp*, with a keen appetite, 'peckish.'
194. *stoop* (a term in falconry), fall upon the prey at the hawker's bidding and thus show that she is fully tamed.
195. *lure*, stuffed figure of a bird, used in training hawks.
196. *man my haggard*, tame my wild hawk.
198. *watch*, keep from sleep (in falconry).
199. *bate*, flutter.
201. *Last night she slept not;* this causes some difficulty, as it is not apparent how Petruchio knew whether Katharine had slept or not on the night before the marriage.
206. *hurly*, hurly-burly.
ib. *intend*, pretend.
207. *reverend*, reverent.

And in conclusion she shall watch all night:
And if she chance to nod I 'll rail and brawl
And with the clamour keep her still awake.
This is a way to kill a wife with kindness;
And thus I 'll curb her mad and headstrong humour.
He that knows better how to tame a shrew,
Now let him speak: 'tis charity to show. [*Exit.*

SCENE II. *Padua. Before* BAPTISTA'S *house.*

Enter TRANIO *and* HORTENSIO.

Tra. Is 't possible, friend Licio, that Mistress Bianca
Doth fancy any other but Lucentio?
I tell you, sir, she bears me fair in hand.
Hor. Sir, to satisfy you in what I have said,
Stand by and mark the manner of his teaching.

Enter BIANCA *and* LUCENTIO.

Luc. Now, mistress, profit you in what you read?
Bian. What, master, read you? first resolve me that.
Luc. I read that I profess, the Art to Love.
Bian. And may you prove, sir, master of your art!
Luc. While you, sweet dear, prove mistress of my heart!
Hor. Quick proceeders, marry! Now, tell me, I pray,

211. *kill a wife with kindness*, a proverb of the sixteenth century, subsequently made the basis of Heywood's most effective play.

3. *bears me fair in hand*, gives me encouragement.

8. *The Art to Love;* an allusion to Ovid's *Ars amandi.*

11. *proceeders*, with a play upon v. 9, to 'proceed' being the technical term for taking a degree.

You that durst swear that your mistress Bianca
Loved none in the world so well as Lucentio.
Tra. O despiteful love! unconstant woman-
kind!
I tell thee, Licio, this is wonderful.
Hor. Mistake no more: I am not Licio,
Nor a musician, as I seem to be;
But one that scorn to live in this disguise,
For such a one as leaves a gentleman,
And makes a god of such a cullion:
Know, sir, that I am call'd Hortensio.
Tra. Signior Hortensio, I have often heard
Of your entire affection to Bianca;
And since mine eyes are witness of her lightness,
I will with you, if you be so contented,
Forswear Bianca and her love for ever.
Hor. See, how they kiss and court! Signior
Lucentio,
Here is my hand, and here I firmly vow
Never to woo her more, but do forswear her,
As one unworthy all the former favours
That I have fondly flatter'd her withal.
Tra. And here I take the like unfeigned oath,
Never to marry with her though she would en-
treat:
Fie on her! see, how beastly she doth court him!
Hor. Would all the world but he had quite
forsworn!
For me, that I may surely keep mine oath,
I will be married to a wealthy widow,
Ere three days pass, which hath as long loved me
As I have loved this proud disdainful haggard.
And so farewell, Signior Lucentio.
Kindness in women, not their beauteous looks,
Shall win my love: and so I take my leave,
In resolution as I swore before. [*Exit.*

Tra. Mistress Bianca, bless you with such grace
As 'longeth to a lover's blessed case!
Nay, I have ta'en you napping, gentle love,
And have forsworn you with Hortensio.
Bian. Tranio, you jest: but have you both forsworn me?
Tra. Mistress, we have.
Luc. Then we are rid of Licio.
Tra. I' faith, he'll have a lusty widow now,
That shall be woo'd and wedded in a day.
Bian. God give him joy!
Tra. Ay, and he'll tame her.
Bian. He says so, Tranio.
Tra. Faith, he is gone into the taming-school.
Bian. The taming-school! what, is there such a place?
Tra. Ay, mistress, and Petruchio is the master;
That teacheth tricks eleven and twenty long,
To tame a shrew and charm her chattering tongue.

Enter BIONDELLO.

Bion. O master, master, I have watch'd so long
That I am dog-weary: but at last I spied
An ancient angel coming down the hill,
Will serve the turn.
Tra. What is he, Biondello?
Bion. Master, a mercatante, or a pedant,
I know not what; but formal in apparel,
In gait and countenance surely like a father.

57. *tricks eleven and twenty long*; the allusion has not been satisfactorily explained; some editors suggest an allusion to the card-game of one-and-thirty.

61. *an ancient angel*, a colloquial name for worthy old men of somewhat formal cut; probably from the coin. Cotgrave renders the Fr. *angelot à la grosse escaille* by 'an old angell; and by metaphor, a fellow of the old, sound, honest and worthy stamp.'

63. *mercatante* (Ital.) merchant.

Luc. And what of him, Tranio?
Tra. If he be credulous and trust my tale,
I 'll make him glad to seem Vincentio,
And give assurance to Baptista Minola,
As if he were the right Vincentio.
Take in your love, and then let me alone.
[*Exeunt Lucentio and Bianca.*

Enter a Pedant.

Ped. God save you, sir!
Tra. And you, sir! you are welcome.
Travel you far on, or are you at the farthest?
Ped. Sir, at the farthest for a week or two:
But then up farther, and as far as Rome;
And so to Tripoli, if God lend me life.
Tra. What countryman, I pray?
Ped. Of Mantua.
Tra. Of Mantua, sir? marry, God forbid!
And come to Padua, careless of your life?
Ped. My life, sir! how, I pray? for that goes hard.
Tra. 'Tis death for any one in Mantua
To come to Padua. Know you not the cause?
Your ships are stay'd at Venice, and the duke,
For private quarrel 'twixt your duke and him,
Hath publish'd and proclaim'd it openly:
'Tis marvel, but that you are but newly come,
You might have heard it else proclaim'd about.
Ped. Alas! sir, it is worse for me than so;
For I have bills for money by exchange
From Florence and must here deliver them.
Tra. Well, sir, to do you courtesy,
This will I do, and this I will advise you:
First, tell me, have you ever been at Pisa?
Ped. Ay, sir, in Pisa have I often been,
Pisa renowned for grave citizens.

Tra. Among them know you one Vincentio?
Ped. I know him not, but I have heard of him;
A merchant of incomparable wealth.
Tra. He is my father, sir; and, sooth to say,
In countenance somewhat doth resemble you.
Bion. [*Aside*] As much as an apple doth an oyster, and all one.
Tra. To save your life in this extremity,
This favour will I do you for his sake;
And think it not the worst of all your fortunes
That you are like to Sir Vincentio.
His name and credit shall you undertake,
And in my house you shall be friendly lodged:
Look that you take upon you as you should;
You understand me, sir: so shall you stay
Till you have done your business in the city:
If this be courtesy, sir, accept of it.
Ped. O sir, I do; and will repute you ever
The patron of my life and liberty.
Tra. Then go with me to make the matter good.
This, by the way, I let you understand;
My father is here look'd for every day,
To pass assurance of a dower in marriage
'Twixt me and one Baptista's daughter here:
In all these circumstances I 'll instruct you:
Go with me to clothe you as becomes you.
[*Exeunt.*

SCENE III. *A room in* PETRUCHIO'S *house.*

Enter KATHARINA *and* GRUMIO.

Gru. No, no, forsooth; I dare not for my life.
Kath. The more my wrong, the more his spite appears:

101. *all one*, it makes no difference.

What, did he marry me to famish me?
Beggars, that come unto my father's door,
Upon entreaty have a present alms;
If not, elsewhere they meet with charity:
But I, who never knew how to entreat,
Nor never needed that I should entreat,
Am starved for meat, giddy for lack of sleep,
With oaths kept waking, and with brawling fed:
And that which spites me more than all these wants,
He does it under name of perfect love;
As who should say, if I should sleep or eat,
'Twere deadly sickness or else present death.
I prithee go and get me some repast;
I care not what, so it be wholesome food.

Gru. What say you to a neat's foot?

Kath. 'Tis passing good: I prithee let me have it.

Gru. I fear it is too choleric a meat.
How say you to a fat tripe finely broil'd?

Kath. I like it well: good Grumio, fetch it me.

Gru. I cannot tell; I fear 'tis choleric.
What say you to a piece of beef and mustard?

Kath. A dish that I do love to feed upon.

Gru. Ay, but the mustard is too hot a little.

Kath. Why then, the beef, and let the mustard rest.

Gru. Nay then, I will not: you shall have the mustard,
Or else you get no beef of Grumio.

Kath. Then both, or one, or any thing thou wilt.

Gru. Why then, the mustard without the beef.

Kath. Go, get thee gone, thou false deluding slave, [*Beats him.*
That feed'st me with the very name of meat:

5. *present*, immediate.
13. *as who should say*, as much as to say.

Sorrow on thee and all the pack of you,
That triumph thus upon my misery!
Go, get thee gone, I say.

Enter PETRUCHIO *and* HORTENSIO *with meat.*

Pet. How fares my Kate? What, sweeting, all amort?
Hor. Mistress, what cheer?
Kath. Faith, as cold as can be.
Pet. Pluck up thy spirits; look cheerfully upon me.
Here, love; thou see'st how diligent I am
To dress thy meat myself and bring it thee:
I am sure, sweet Kate, this kindness merits thanks.
What, not a word? Nay, then thou lovest it not;
And all my pains is sorted to no proof.
Here, take away this dish.
Kath. I pray you, let it stand.
Pet. The poorest service is repaid with thanks;
And so shall mine, before you touch the meat.
Kath. I thank you, sir.
Hor. Signior Petruchio, fie! you are to blame.
Come, Mistress Kate, I'll bear you company.
Pet. [*Aside*] Eat it up all, Hortensio, if thou lovest me.
Much good do it unto thy gentle heart!
Kate, eat apace: and now, my honey love,
Will we return unto thy father's house,
And revel it as bravely as the best,
With silken coats and caps and golden rings,
With ruffs and cuffs and fardingales and things;
With scarfs and fans and double change of bravery,
With amber bracelets, beads and all this knavery.

36. *amort*, dejected.
43. *sorted to no proof*, fruitlessly bestowed.
56. *fardingales*, farthingales, hoops supporting the skirt.

What, hast thou dined? The tailor stays thy leisure,
To deck thy body with his ruffling treasure.

Enter Tailor.

Come, tailor, let us see these ornaments;
Lay forth the gown.

Enter Haberdasher.

What news with you, sir?

Hab. Here is the cap your worship did bespeak.

Pet. Why, this was moulded on a porringer;
A velvet dish: fie, fie! 'tis lewd and filthy:
Why, 'tis a cockle or a walnut-shell,
A knack, a toy, a trick, a baby's cap:
Away with it! come, let me have a bigger.

Kath. I 'll have no bigger: this doth fit the time,
And gentlewomen wear such caps as these.

Pet. When you are gentle, you shall have one too,
And not till then.

Hor. [*Aside*] That will not be in haste.

Kath. Why, sir, I trust I may have leave to speak;
And speak I will; I am no child, no babe:
Your betters have endured me say my mind,
And if you cannot, best you stop your ears.
My tongue will tell the anger of my heart,
Or else my heart concealing it will break,
And rather than it shall, I will be free
Even to the uttermost, as I please, in words.

Pet. Why, thou say'st true; it is a paltry cap,

60. *ruffling*, rustling, with a suggestion of ostentatious display. Drayton, in the *Battle of Agincourt* speaks of 'ruffling banners which do brave the sky.'

65. *A velvet dish*; the term was colloquially used for a flat velvet cap worn by ladies; cf. Jonson's *Bartholmew Fair*, i. 1, where such a cap is called 'a velvet head,' and then contemptuously a 'velvet custard.'

A custard-coffin, a bauble, a silken pie:
I love thee well, in that thou likest it not.
Kath. Love me or love me not, I like the cap;
And it I will have, or I will have none.
[*Exit Haberdasher.*
Pet. Thy gown? why, ay: come, tailor, let us see 't.
O mercy, God! what masquing stuff is here?
What 's this? a sleeve? 'tis like a demi-cannon:
What, up and down, carved like an apple-tart?
Here 's snip and nip and cut and slish and slash,
Like to a censer in a barber's shop:
Why, what, i' devil's name, tailor, call'st thou this?
Hor. [*Aside*] I see she 's like to have neither cap nor gown.
Tai. You bid me make it orderly and well,
According to the fashion and the time.
Pet. Marry, and did; but if you be remember'd,
I did not bid you mar it to the time.
Go, hop me over every kennel home,
For you shall hop without my custom, sir:
I 'll none of it: hence! make your best of it.
Kath. I never saw a better-fashion'd gown,
More quaint, more pleasing, nor more commendable:
Belike you mean to make a puppet of me.
Pet. Why, true; he means to make a puppet of thee.
Tai. She says your worship means to make a puppet of her.
Pet. O monstrous arrogance! Thou liest, thou thread, thou thimble,

82. *custard-coffin*, the crust covering a custard.
91. *censer*, brazier with a perforated cover, in which perfumes were burnt to sweeten the air.
98. *kennel*, gutter.
102. *quaint*, finely designed.

Thou yard, three-quarters, half-yard, quarter, nail!
Thou flea, thou nit, thou winter-cricket thou!
Braved in mine own house with a skein of thread?
Away, thou rag, thou quantity, thou remnant;
Or I shall so be-mete thee with thy yard
As thou shalt think on prating whilst thou livest!
I tell thee, I, that thou hast marr'd her gown.

Tai. Your worship is deceived; the gown is made
Just as my master had direction:
Grumio gave order how it should be done.

Gru. I gave him no order; I gave him the stuff.

Tai. But how did you desire it should be made?

Gru. Marry, sir, with needle and thread.

Tai. But did you not request to have it cut?

Gru. Thou hast faced many things.

Tai. I have.

Gru. Face not me: thou hast braved many men; brave not me; I will neither be faced nor braved. I say unto thee, I bid thy master cut out the gown; but I did not bid him cut it to pieces: ergo, thou liest.

Tai. Why, here is the note of the fashion to testify.

Pet. Read it.

Gru. The note lies in's throat, if he say I said so.

Tai. [*Reads*] 'Imprimis, a loose-bodied gown:'

Gru. Master, if ever I said loose-bodied gown, sew me in the skirts of it, and beat me to death with a bottom of brown thread: I said a gown.

112. *quantity*, diminutive portion.
113. *be-mete*, be-measure.
125. *braved many men*, made them 'brave,' or well-dressed.
138. *a bottom of brown thread*, the core upon which the thread was wound.

Pet. Proceed.

Tai. [*Reads*] 'With a small compassed cape:'

Gru. I confess the cape.

Tai. [*Reads*] 'With a trunk sleeve:'

Gru. I confess two sleeves.

Tai. [*Reads*] 'The sleeves curiously cut.'

Pet. Ay, there's the villany.

Gru. Error i' the bill, sir; error i' the bill. I commanded the sleeves should be cut out and sewed up again; and that I'll prove upon thee, though thy little finger be armed in a thimble.

Tai. This is true that I say: an I had thee in place where, thou shouldst know it.

Gru. I am for thee straight: take thou the bill, give me thy mete-yard, and spare not me.

Hor. God-a-mercy, Grumio! then he shall have no odds.

Pet. Well, sir, in brief, the gown is not for me.

Gru. You are i' the right, sir: 'tis for my mistress.

Pet. Go, take it up unto thy master's use.

Gru. Villain, not for thy life: take up my mistress' gown for thy master's use!

Pet. Why, sir, what 's your conceit in that?

Gru. O, sir, the conceit is deeper than you think for:
Take up my mistress' gown to his master's use!
O, fie, fie, fie!

Pet. [*Aside*] Hortensio, say thou wilt see the tailor paid.
Go take it hence; be gone, and say no more.

Hor. Tailor, I'll pay thee for thy gown to-morrow:
Take no unkindness of his hasty words:

153. *bill;* with a play upon the two senses.
162. *conceit,* design.

Away! I say; commend me to thy master.
[*Exit Tailor.*
Pet. Well, come, my Kate; we will unto your father's
Even in these honest mean habiliments:
Our purses shall be proud, our garments poor;
For 'tis the mind that makes the body rich;
And as the sun breaks through the darkest clouds,
So honour peereth in the meanest habit.
What is the jay more precious than the lark,
Because his feathers are more beautiful?
Or is the adder better than the eel,
Because his painted skin contents the eye?
O, no, good Kate; neither art thou the worse
For this poor furniture and mean array.
If thou account'st it shame, lay it on me;
And therefore frolic: we will hence forthwith,
To feast and sport us at thy father's house.
Go, call my men, and let us straight to him;
And bring our horses unto Long-lane end;
There will we mount, and thither walk on foot.
Let's see; I think 'tis now some seven o'clock,
And well we may come there by dinner-time.
Kath. I dare assure you, sir, 'tis almost two;
And 'twill be supper-time ere you come there.
Pet. It shall be seven ere I go to horse:
Look, what I speak, or do, or think to do,
You are still crossing it. Sirs, let 't alone:
I will not go to-day; and ere I do,
It shall be what o'clock I say it is.
Hor. [*Aside*] Why, so this gallant will command the sun.
[*Exeunt.*

182. *furniture*, dress, equipment.

190. *by dinner-time*, i.e. eleven, then the fashionable hour.

SCENE IV. *Padua. Before* BAPTISTA'S *house.*

Enter TRANIO, *and the* Pedant *dressed like* VINCENTIO.

Tra. Sir, this is the house: please it you that I call?

Ped. Ay, what else? and but I be deceived
Signior Baptista may remember me,
Near twenty years ago, in Genoa,
Where we were lodgers at the Pegasus.

Tra. 'Tis well; and hold your own, in any case,
With such austerity as 'longeth to a father.

Ped. I warrant you.

Enter BIONDELLO.

But, sir, here comes your boy;
'Twere good he were school'd.

Tra. Fear you not him. Sirrah Biondello,
Now do your duty throughly, I advise you:
Imagine 'twere the right Vincentio.

Bion. Tut, fear not me.

Tra. But hast thou done thy errand to Baptista?

Bion. I told him that your father was at Venice,
And that you look'd for him this day in Padua.

Tra. Thou 'rt a tall fellow: hold thee that to drink.
Here comes Baptista: set your countenance, sir.

Enter BAPTISTA *and* LUCENTIO.

Signior Baptista, you are happily met.
[*To the Pedant*] Sir, this is the gentleman I told you of:

I pray you, stand good father to me now,
Give me Bianca for my patrimony.
Ped. Soft, son!
Sir, by your leave: having come to Padua
To gather in some debts, my son Lucentio
Made me acquainted with a weighty cause
Of love between your daughter and himself:
And, for the good report I hear of you
And for the love he beareth to your daughter
And she to him, to stay him not too long,
I am content, in a good father's care,
To have him match'd; and if you please to like
No worse than I, upon some agreement
Me shall you find ready and willing
With one consent to have her so bestow'd;
For curious I cannot be with you,
Signior Baptista, of whom I hear so well.
Bap. Sir, pardon me in what I have to say:
Your plainness and your shortness please me well.
Right true it is, your son Lucentio here
Doth love my daughter and she loveth him,
Or both dissemble deeply their affections:
And therefore, if you say no more than this,
That like a father you will deal with him
And pass my daughter a sufficient dower,
The match is made, and all is done:
Your son shall have my daughter with consent.
Tra. I thank you, sir. Where then do you know best
We be affied and such assurance ta'en
As shall with either part's agreement stand?
Bap. Not in my house, Lucentio; for, you know,

36. *curious*, scrupulous.
45. *pass*, formally secure to her.
48. *know*; possibly a misprint for *trow*.
49. *affied*, betrothed.

Pitchers have ears, and I have many servants:
Besides, old Gremio is hearkening still;
And happily we might be interrupted.

Tra. Then at my lodging, an it like you:
There doth my father lie; and there, this night,
We 'll pass the business privately and well.
Send for your daughter by your servant here;
My boy shall fetch the scrivener presently.
The worst is this, that, at so slender warning,
You are like to have a thin and slender pittance.

Bap. It likes me well. Cambio, hie you home,
And bid Bianca make her ready straight;
And, if you will, tell what hath happened,
Lucentio's father is arrived in Padua,
And how she 's like to be Lucentio's wife.

Luc. I pray the gods she may with all my heart!

Tra. Dally not with the gods, but get thee gone. [*Exit Luc.*
Signior Baptista, shall I lead the way?
Welcome! one mess is like to be your cheer:
Come, sir; we will better it in Pisa.

Bap. I follow you.

[*Exeunt Tranio, Pedant, and Baptista.*

Re-enter BIONDELLO.

Bion. Cambio!

56. *lie*, stay.
57. *pass*, transact.
61. *pittance*, diet.
67. 'Lucentio.' Rowe first assigned this line to Lucentio (*Biondello* Ff); the Ff having *Cambio* in 62. The Camb. edd. prefer to read *Biondello* in 62, on the ground that Lucentio is not Baptista's servant (v. 58), and that, had he been thus despatched, he would have 'flown on the wings of love' and not been available at v. 72. But (1) as the tutor of Baptista's daughter, he is more naturally regarded as his servant than Biondello, who, as specially attached to the service of Tranio (i. 1. 213), is doubtless meant by 'my boy' (v. 59); (2) Lucentio is prevented from hurrying away by Tranio's 'wink and laugh.'
70. *mess*, dish or course.

Luc. What sayest thou, Biondello?

Bion. You saw my master wink and laugh upon you?

Luc. Biondello, what of that?

Bion. Faith, nothing; but has left me here behind, to expound the meaning or moral of his signs and tokens.

Luc. I pray thee, moralize them.

Bion. Then thus. Baptista is safe, talking with the deceiving father of a deceitful son.

Luc. And what of him?

Bion. His daughter is to be brought by you to the supper.

Luc. And then?

Bion. The old priest of Saint Luke's church is at your command at all hours.

Luc. And what of all this?

Bion. I cannot tell, except they are busied about a counterfeit assurance: take you assurance of her, 'cum privilegio ad imprimendum solum:' to the church; take the priest, clerk, and some sufficient honest witnesses:

If this be not that you look for, I have no more to say,
But bid Bianca farewell for ever and a day.

Luc. Hearest thou, Biondello?

Bion. I cannot tarry: I knew a wench married in an afternoon as she went to the garden for parsley to stuff a rabbit; and so may you, sir: and so, adieu, sir. My master hath appointed me to go to Saint Luke's to bid the priest be ready to come against you come with your appendix. [*Exit.*

Luc. I may, and will, if she be so contented:
She will be pleased; then wherefore should I doubt?

Hap what hap may, I 'll roundly go about her:
It shall go hard if Cambio go without her. [*Exit.*

Scene V. *A public road.*

Enter Petruchio, Katharina, Hortensio, *and* Servants.

Pet. Come on, i' God's name; once more toward our father's.
Good Lord, how bright and goodly shines the moon!
Kath. The moon! the sun: it is not moonlight now.
Pet. I say it is the moon that shines so bright.
Kath. I know it is the sun that shines so bright.
Pet. Now, by my mother's son, and that's myself,
It shall be moon, or star, or what I list,
Or ere I journey to your father's house.
Go on, and fetch our horses back again.
Evermore cross'd and cross'd; nothing but cross'd! 10
Hor. Say as he says, or we shall never go.
Kath. Forward, I pray, since we have come so far,
And be it moon, or sun, or what you please:
An if you please to call it a rush-candle,
Henceforth I vow it shall be so for me.
Pet. I say it is the moon.
Kath. I know it is the moon.
Pet. Nay, then you lie: it is the blessed sun.
Kath. Then, God be bless'd, it is the blessed sun:
But sun it is not, when you say it is not;

108. *roundly*, without ceremony or circumstance.

And the moon changes even as your mind.
What you will have it named, even that it is;
And so it shall be so for Katharine.

Hor. Petruchio, go thy ways; the field is won.

Pet. Well, forward, forward! thus the bowl should run,
And not unluckily against the bias.
But, soft! company is coming here.

Enter VINCENTIO.

[*To Vincentio*] Good morrow, gentle mistress: where away?
Tell me, sweet Kate, and tell me truly too,
Hast thou beheld a fresher gentlewoman?
Such war of white and red within her cheeks!
What stars do spangle heaven with such beauty,
As those two eyes become that heavenly face?
Fair lovely maid, once more good day to thee.
Sweet Kate, embrace her for her beauty's sake.

Hor. A' will make the man mad, to make a woman of him.

Kath. Young budding virgin, fair and fresh and sweet,
Whither away, or where is thy abode?
Happy the parents of so fair a child;
Happier the man, whom favourable stars
Allot thee for his lovely bed-fellow!

Pet. Why, how now, Kate! I hope thou art not mad:
This is a man, old, wrinkled, faded, wither'd,
And not a maiden, as thou say'st he is.

Kath. Pardon, old father, my mistaking eyes,
That have been so bedazzled with the sun

25. *bias;* here in its strict sense, the tendency imposed on a bowl (by lead-weighting or otherwise) to swerve in a particular direction.

That everything I look on seemeth green:
Now I perceive thou art a reverend father;
Pardon, I pray thee, for my mad mistaking.
Pet. Do, good old grandsire; and withal make known
Which way thou travellest: if along with us,
We shall be joyful of thy company.
Vin. Fair sir, and you my merry mistress,
That with your strange encounter much amazed me,
My name is call'd Vincentio; my dwelling Pisa;
And bound I am to Padua; there to visit
A son of mine, which long I have not seen.
Pet. What is his name?
Vin. Lucentio, gentle sir.
Pet. Happily met; the happier for thy son.
And now by law, as well as reverend age,
I may entitle thee my loving father:
The sister to my wife, this gentlewoman,
Thy son by this hath married. Wonder not,
Nor be not grieved: she is of good esteem,
Her dowry wealthy, and of worthy birth;
Beside, so qualified as may beseem
The spouse of any noble gentleman.
Let me embrace with old Vincentio,
And wander we to see thy honest son,
Who will of thy arrival be full joyous.
Vin. But is this true? or is it else your pleasure,
Like pleasant travellers, to break a jest
Upon the company you overtake?
Hor. I do assure thee, father, so it is.
Pet. Come, go along, and see the truth hereof;
For our first merriment hath made thee jealous.
[*Exeunt all but Hortensio.*
Hor. Well, Petruchio, this has put me in heart.

54. *encounter*, greeting.

Have to my widow! and if she be froward,
Then hast thou taught Hortensio to be untoward.
[*Exit.*

ACT V.

SCENE I. *Padua. Before* LUCENTIO'S *house.*

GREMIO *discovered. Enter behind* BIONDELLO, LUCENTIO, *and* BIANCA.

Bion. Softly and swiftly, sir; for the priest is ready.

Luc. I fly, Biondello: but they may chance to need thee at home; therefore leave us.

Bion. Nay, faith, I 'll see the church o' your back; and then come back to my master's as soon as I can.

[*Exeunt Lucentio, Bianca, and Biondello.*

Gre. I marvel Cambio comes not all this while.

Enter PETRUCHIO, KATHARINA, VINCENTIO, GRUMIO, *with* Attendants.

Pet. Sir, here 's the door, this is Lucentio's house:
My father's bears more toward the market-place; 10
Thither must I, and here I leave you, sir.

Vin. You shall not choose but drink before you go:
I think I shall command your welcome here,
And, by all likelihood, some cheer is toward.
[*Knocks.*

78. *Have to,* away to.
10. *bears more toward,* lies more in the direction of.

Gre. They 're busy within ; you were best knock louder.

Pedant *looks out of the window.*

Ped. What 's he that knocks as he would beat down the gate ?

Vin. Is Signior Lucentio within, sir ?

Ped. He 's within, sir, but not to be spoken withal.

Vin. What if a man bring him a hundred pound or two, to make merry withal ?

Ped. Keep your hundred pounds to yourself: he shall need none so long as I live.

Pet. Nay, I told you your son was well beloved in Padua. Do you hear, sir? To leave frivolous circumstances, I pray you, tell Signior Lucentio, that his father is come from Pisa and is here at the door to speak with him.

Ped. Thou liest : his father is come from Padua and here looking out at the window.

Vin. Art thou his father ?

Ped. Ay, sir ; so his mother says, if I may believe her.

Pet. [*To Vincentio*] Why, how now, gentleman ! why, this is flat knavery, to take upon you another man's name.

Ped. Lay hands on the villain : I believe a' means to cozen somebody in this city under my countenance.

Re-enter BIONDELLO.

Bion. I have seen them in the church together : God send 'em good shipping ! But who is here ?

28. *frivolous circumstances*, unimportant details.
31. *Padua*, apparently an oversight, perhaps for *Pisa*.
43. *good shipping*, a good voyage.

mine old master Vincentio! now we are undone and brought to nothing.

Vin. [*Seeing Biondello*] Come hither, crack-hemp.

Bion. I hope I may choose, sir.

Vin. Come hither, you rogue. What, have you forgot me?

Bion. Forgot you! no, sir: I could not forget you, for I never saw you before in all my life.

Vin. What, you notorious villain, didst thou never see thy master's father, Vincentio?

Bion. What, my old worshipful old master? yes, marry, sir: see where he looks out of the window.

Vin. Is't so, indeed? [*Beats Biondello.*

Bion. Help, help, help! here's a madman will murder me. [*Exit.*

Ped. Help, son! help, Signior Baptista! [*Exit from above.*

Pet. Prithee, Kate, let's stand aside and see the end of this controversy. [*They retire.*

Re-enter Pedant *below;* TRANIO, BAPTISTA, *and* Servants.

Tra. Sir, what are you that offer to beat my servant?

Vin. What am I, sir! nay, what are you, sir? O immortal gods! O fine villain! A silken doublet! a velvet hose! a scarlet cloak! and a copatain hat! O, I am undone! I am undone! while I play the good husband at home, my son and my servant spend all at the university.

46. *crack-hemp*, one bound to be hanged; cf. L. *furcifer*.

69. *copatain hat*, one with a steeple crown.

71. *husband*, thrifty manager.

Tra. How now! what's the matter?

Bap. What, is the man lunatic?

Tra. Sir, you seem a sober ancient gentleman by your habit, but your words show you a madman. Why, sir, what 'cerns it you if I wear pearl and gold? I thank my good father, I am able to maintain it.

Vin. Thy father! O villain! he is a sail-maker in Bergamo.

Bap. You mistake, sir, you mistake, sir. Pray, what do you think is his name?

Vin. His name! as if I knew not his name: I have brought him up ever since he was three years old, and his name is Tranio.

Ped. Away, away, mad ass! his name is Lucentio; and he is mine only son, and heir to the lands of me, Signior Vincentio.

Vin. Lucentio! O, he hath murdered his master! Lay hold on him, I charge you, in the duke's name. O, my son, my son! Tell me, thou villain, where is my son Lucentio?

Tra. Call forth an officer.

Enter one with an Officer.

Carry this mad knave to the gaol. Father Baptista, I charge you see that he be forthcoming.

Vin. Carry me to the gaol!

Gre. Stay, officer: he shall not go to prison.

Bap. Talk not, Signior Gremio: I say he shall go to prison.

Gre. Take heed, Signior Baptista, lest you be cony-catched in this business: I dare swear this is the right Vincentio.

Ped. Swear, if thou darest.

Gre. Nay, I dare not swear it.

102. *cony-catched*, tricked

Tra. Then thou wert best say that I am not Lucentio.

Gre. Yes, I know thee to be Signior Lucentio.

Bap. Away with the dotard! to the gaol with him!

Vin. Thus strangers may be haled and abused: O monstrous villain!

Re-enter BIONDELLO, *with* LUCENTIO *and* BIANCA.

Bion. O! we are spoiled and—yonder he is: deny him, forswear him, or else we are all undone.

Luc. [*Kneeling*] Pardon, sweet father.

Vin. Lives my sweet son?

[*Exeunt Biondello, Tranio, and Pedant, as fast as may be.*

Bian. Pardon, dear father.

Bap. How hast thou offended? Where is Lucentio?

Luc. Here 's Lucentio,
Right son to the right Vincentio;
That have by marriage made thy daughter mine,
While counterfeit supposes blear'd thine eyne.

Gre. Here 's packing, with a witness, to deceive us all!

Vin. Where is that damned villain Tranio,
That faced and braved me in this matter so?

Bap. Why, tell me, is not this my Cambio?

Bian. Cambio is changed into Lucentio.

Luc. Love wrought these miracles. Bianca's love
Made me exchange my state with Tranio,
While he did bear my countenance in the town;

121. *supposes*, pretences; a sense derived from Gascoigne's translation of Ariosto's *I Suppositi* ('The Supposes').

122. *packing*, plotting.

And happily I have arrived at the last
Unto the wished haven of my bliss.
What Tranio did, myself enforced him to;
Then pardon him, sweet father, for my sake.

Vin. I'll slit the villain's nose, that would have sent me to the gaol.

Bap. But do you hear, sir? have you married my daughter without asking my good will?

Vin. Fear not, Baptista; we will content you, go to: but I will in, to be revenged for this villany. [*Exit.*

Bap. And I, to sound the depth of this knavery. [*Exit.*

Luc. Look not pale, Bianca; thy father will not frown. [*Exeunt Lucentio and Bianca.*

Gre. My cake is dough; but I'll in among the rest,
Out of hope of all, but my share of the feast.
[*Exit.*

Kath. Husband, let's follow, to see the end of this ado.

Pet. First kiss me, Kate, and we will.

Kath. What, in the midst of the street?

Pet. What, art thou ashamed of me?

Kath. No, sir, God forbid; but ashamed to kiss.

Pet. Why, then let's home again. Come, sirrah, let's away.

Kath. Nay, I will give thee a kiss: now pray thee, love, stay.

Pet. Is not this well? Come, my sweet Kate:
Better once than never, for never too late.
[*Exeunt.*

SCENE II. *Padua.* LUCENTIO'S *house.*

Enter BAPTISTA, VINCENTIO, GREMIO, *the* Pedant, LUCENTIO, BIANCA, PETRUCHIO, KATHARINA, HORTENSIO, *and* Widow, TRANIO, BIONDELLO, *and* GRUMIO: *the Serving-men with Tranio bringing in a banquet.*

Luc. At last, though long, our jarring notes agree:
And time it is, when raging war is done,
To smile at scapes and perils overblown,
My fair Bianca, bid my father welcome,
While I with self-same kindness welcome thine.
Brother Petruchio, sister Katharina,
And thou, Hortensio, with thy loving widow,
Feast with the best, and welcome to my house:
My banquet is to close our stomachs up,
After our great good cheer. Pray you, sit down;
For now we sit to chat as well as eat.
Pet. Nothing but sit and sit, and eat and eat!
Bap. Padua affords this kindness, son Petruchio.
Pet. Padua affords nothing but what is kind.
Hor. For both our sakes, I would that word were true.
Pet. Now, for my life, Hortensio fears his widow.
Wid. Then never trust me, if I be afeard.
Pet. You are very sensible, and yet you miss my sense:
I mean, Hortensio is afeard of you.
Wid. He that is giddy thinks the world turns round.

9. *banquet*, dessert.

Pet. Roundly replied.
Kath. Mistress, how mean you that?
Wid. Thus I conceive by him.
Pet. Conceives by me! How likes Hortensio that?
Hor. My widow says, thus she conceives her tale.
Pet. Very well mended. Kiss him for that, good widow.
Kath. 'He that is giddy thinks the world turns round:'
I pray you, tell me what you meant by that.
Wid. Your husband, being troubled with a shrew,
Measures my husband's sorrow by his woe:
And now you know my meaning.
Kath. A very mean meaning.
Wid. Right, I mean you.
Kath. And I am mean indeed, respecting you.
Pet. To her, Kate!
Hor. To her, widow!
Pet. A hundred marks, my Kate does put her down.
Hor. That 's my office.
Pet. Spoke like an officer: ha' to thee, lad!
[*Drinks to Hortensio.*
Bap. How likes Gremio these quick-witted folks?
Gre. Believe me, sir, they butt together well.
Bian. Head, and butt! an hasty-witted body
Would say your head and butt were head and horn.
Vin. Ay, mistress bride, hath that awaken'd you?

21. *roundly*, straightforwardly (with a quibble).
32. *respecting*, in comparison with.

Bian. Ay, but not frighted me; therefore I 'll sleep again.

Pet. Nay, that you shall not: since you have begun,
Have at you for a bitter jest or two!

Bian. Am I your bird? I mean to shift my bush;
And then pursue me as you draw your bow.
You are welcome all.

[*Exeunt Bianca, Katharina, and Widow.*

Pet. She hath prevented me. Here, Signior Tranio,
This bird you aim'd at, though you hit her not;
Therefore a health to all that shot and miss'd.

Tra. O, sir, Lucentio slipp'd me like his greyhound,
Which runs himself and catches for his master.

Pet. A good swift simile, but something currish.

Tra. 'Tis well, sir, that you hunted for yourself:
'Tis thought your deer does hold you at a bay.

Bap. O ho, Petruchio! Tranio hits you now.

Luc. I thank thee for that gird, good Tranio.

Hor. Confess, confess, hath he not hit you here?

Pet. A' has a little gall'd me, I confess;
And, as the jest did glance away from me,
'Tis ten to one it maim'd you two outright.

Bap. Now, in good sadness, son Petruchio,
I think thou hast the veriest shrew of all.

Pet. Well, I say no: and therefore for assurance
Let 's each one send unto his wife;

49. *prevented*, forestalled. 56. *at a bay*, at bay.
63. *in good sadness*, seriously.

And he whose wife is most obedient
To come at first when he doth send for her,
Shall win the wager which we will propose.
Hor. Content. What is the wager?
Luc. Twenty crowns.
Pet. Twenty crowns!
I'll venture so much of my hawk or hound,
But twenty times so much upon my wife.
Luc. A hundred then.
Hor. Content.
Pet. A match! 'tis done.
Hor. Who shall begin?
Luc. That will I.
Go, Biondello, bid your mistress come to me.
Bion. I go. [*Exit.*
Bap. Son, I'll be your half, Bianca comes.
Luc. I'll have no halves; I'll bear it all myself.

Re-enter BIONDELLO.

How now! what news?
Bion. Sir, my mistress sends you word
That she is busy and she cannot come.
Pet. How! she is busy and she cannot come!
Is that an answer?
Gre. Ay, and a kind one too:
Pray God, sir, your wife send you not a worse.
Pet. I hope, better.
Hor. Sirrah Biondello, go and entreat my wife
To come to me forthwith. [*Exit Bion.*
Pet. O, ho! entreat her!
Nay, then she must needs come.
Hor. I am afraid, sir,
Do what you can, yours will not be entreated.

72. *of*, on.

Re-enter BIONDELLO.

Now, where 's my wife?

Bion. She says you have some goodly jest in hand:
She will not come; she bids you come to her.

Pet. Worse and worse; she will not come! O vile,
Intolerable, not to be endured!
Sirrah Grumio, go to your mistress;
Say, I command her come to me. [*Exit Grumio*

Hor. I know her answer.

Pet. What?

Hor. She will not.

Pet. The fouler fortune mine, and there an end.

Bap. Now, by my holidame, here comes Katharina!

Re-enter KATHARINA.

Kath. What is your will, sir, that you send for me?

Pet. Where is your sister, and Hortensio's wife?

Kath. They sit conferring by the parlour fire.

Pet. Go, fetch them hither: if they deny to come,
Swinge me them soundly forth unto their husbands:
Away, I say, and bring them hither straight.
[*Exit Katharina.*

Luc. Here is a wonder, if you talk of a wonder.

Hor. And so it is: I wonder what it bodes.

Pet. Marry, peace it bodes, and love and quiet life,

99. ***by my holidame***, by my halidom, on my honour.

And awful rule and right supremacy;
And, to be short, what not, that's sweet and happy?
Bap. Now, fair befal thee, good Petruchio!
The wager thou hast won; and I will add
Unto their losses twenty thousand crowns;
Another dowry to another daughter,
For she is changed, as she had never been.
Pet. Nay, I will win my wager better yet
And show more sign of her obedience,
Her new-built virtue and obedience.
See where she comes and brings your froward wives
As prisoners to her womanly persuasion.

Re-enter KATHARINA, *with* BIANCA *and* Widow.

Katharine, that cap of yours becomes you not:
Off with that bauble, throw it under-foot.
Wid. Lord, let me never have a cause to sigh,
Till I be brought to such a silly pass!
Bian. Fie! what a foolish duty call you this?
Luc. I would your duty were as foolish too:
The wisdom of your duty, fair Bianca,
Hath cost me an hundred crowns since supper-time.
Bian. The more fool you, for laying on my duty.
Pet. Katharine, I charge thee, tell these head-strong women
What duty they do owe their lords and husbands.
Wid. Come, come, you're mocking: we will have no telling.
Pet. Come on, I say; and first begin with her.
Wid. She shall not.
Pet. I say she shall: and first begin with her.

109. *awful*, respected.

Kath. Fie, fie! unknit that threatening unkind brow,
And dart not scornful glances from those eyes,
To wound thy lord, thy king, thy governor:
It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds,
And in no sense is meet or amiable.
A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty;
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it.
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
And for thy maintenance commits his body
To painful labour both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks and true obedience;
Too little payment for so great a debt.
Such duty as the subject owes the prince
Even such a woman oweth to her husband;
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel
And graceless traitor to her loving lord?
I am ashamed that women are so simple
To offer war where they should kneel for peace,
Or seek for rule, supremacy and sway,
When they are bound to serve, love and obey.
Why are our bodies soft and weak and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions and our hearts
Should well agree with our external parts?

142. *moved*, out of temper.
167. *soft conditions*, gentle qualities of mind.

Come, come, you froward and unable worms!
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot:
In token of which duty, if he please,
My hand is ready; may it do him ease.

Pet. Why, there's a wench! Come on, and kiss me, Kate.

Luc. Well, go thy ways, old lad; for thou shalt ha't.

Vin. 'Tis a good hearing when children are toward.

Luc. But a harsh hearing when women are froward.

Pet. Come, Kate, we'll to bed.
We three are married, but you two are sped.
[*To Luc.*] 'Twas I won the wager, though you hit the white;
And, being a winner, God give you good night!
[*Exeunt Petruchio and Katharina.*

Hor. Now, go thy ways; thou hast tamed a curst shrew.

Luc. Tis a wonder, by your leave, she will be tamed so. [*Exeunt.*

176. *vail your stomachs*, tame your pride.

THE MERCHANT OF VENICE

DRAMATIS PERSONÆ

The DUKE OF VENICE.
The PRINCE OF MOROCCO, } suitors to Portia.
The PRINCE OF ARRAGON, }
ANTONIO, a merchant of Venice.
BASSANIO, his friend, suitor likewise to Portia.
SALANIO, }
SALARINO, }
GRATIANO, } friends to Antonio and Bassanio.
SALERIO, }
LORENZO, in love with Jessica.
SHYLOCK, a rich Jew.
TUBAL, a Jew, his friend.
LAUNCELOT GOBBO, the clown, servant to Shylock.
OLD GOBBO, father to Launcelot.
LEONARDO, servant to Bassanio.
BALTHASAR, } servants to Portia.
STEPHANO, }

PORTIA, a rich heiress.
NERISSA, her waiting-maid.
JESSICA, daughter to Shylock.

Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants to Portia, and other Attendants.

SCENE: *Partly at Venice, and partly at Belmont, the seat of Portia, on the Continent.*

DURATION OF TIME.

According to Mr. Daniel, eight days represented on the stage, with intervals. Total time, a period of rather more than three months.

Day 1. I.
Interval: say a week.
,, 2. II. 1.-7.
Interval: one day.
,, 3. II. 8., 9.
Interval: bringing the time to within a fortnight of the maturity of the bond.

The Merchant of Venice

Day 4. III. 1.
Interval: rather more than a fortnight.
,, 5. III. 2.-4.
,, 6. III. 5.; IV.
,, 7 and 8. V.

(*Transactions, Sh. Soc.*, 1877-79.)

But the march of time at Belmont during the interval between the signing of the bond and the trial is irreconcilable, on principles of matter-of-fact calculation, with the three months of its date. Instead of trying to show, with Mr. Daniel, that Bassanio really spends three months there (in spite of iii. 2. 1 f.), it is better to say that the three brilliant and engrossing scenes in the casket-chamber at Belmont produce an illusion of a much longer interval than they reckon out at. No audience dreams that anything is wrong.

Dramatis Personæ. Salanio, Salarino, Salerio. There is great confusion among these names in the old texts. The earlier commentators supposed that only two persons were intended: Steevens first added the name Salerio to the dramatis personæ. As Salerio nowhere appears with Salanio or Salarino, and once (iii. 2.) where we might expect one of these, it is very likely that only one person is meant.

Shylock. The name was probably current among the Jews in Shakespeare's time, and may have been suggested to him by a tract: 'Caleb Shillocke, his prophecie, or the Jewes Prediction,' of which, however, no copies earlier than 1607 are extant. A ballad with the same title and date is in Pepys' collection. There are obscure traces of a name *Scialac* in the Levant, of which Shillock may have been an anglicised form.

Stephano. This name is here accented on the *a*, in *The Tempest* on the *e*. Shakespeare had probably learned the true accentuation in the interim.

INTRODUCTION

Early Literary History—Texts.

Two Quarto editions of *The Merchant of Venice* were issued in 1600. The first (Q_1) was printed by James Roberts and issued in his own name. He had designed to publish it two years before, and entered it accordingly in the Stationers' Register (22nd July 1598) as '*A booke of the Merchaunt of Venyse, otherwise called the Jewe of Venise.*' The entry is followed, however, by a proviso 'that it be not printed by the said James Roberts or any other whatsoever without leave first had from the ryght honourable the Lord Chamberlan.' In 1600 this leave was apparently obtained, and Roberts issued his Quarto with the following title-page :—

The | excellent | History of the Mer | *chant of Venice.* | With the extreme cruelty of *Shylocke* | the Iew towards the saide Merchant, in cut- | *ting a iust pound of his flesh. And the obtaining* | of *Portia*, by the choyse of | *three Caskets* | . Written by W. Shakespeare. | Printed by J. Roberts, 1600.

On 28th October, however, in the same year, another edition of the play was entered on the Register by Thomas Heyes, 'by consent of Master Robertes.' The title-page of this Quarto (Q_2) is as follows :—

The most excellent | Historie of the *Merchant* | *of Venice* | with the extreame crueltie of Shylocke the

Jewe | towards the sayd Merchant, in cutting a iust pound | of his flesh: and the obtayning of *Portia* | by the choyse of three | chests. | *As it hath beene divers times acted by the Lord Chamberlaine his Seruants.* | Written by William Shakespeare. At London. Printed by I. R. for Thomas Heyes.

This 'I. R.' was, then, probably Roberts, who, after issuing his own edition, seems to have printed a second for Heyes. Heyes's was afterwards used for the Folio. Neither of the two Quartos, however, was printed from the other. Their differences are on the whole trifling, but they have a few glaring errors in common, and were probably printed from different transcripts of a single copy of the author's MS. The second Quarto was reprinted in 1637 (Q_3) with a list of the actors' names, and again in 1652 (Q_4).

In spite of its great and sustained popularity in later times, the play is rarely alluded to in the seventeenth century. But we know that one of Burbadge's most famous rôles was that of

> the red-haired Jew,
> Which sought the bankrupt merchant's pound of flesh.[1]

English comedians carried it to Germany, and some critics have suspected a rude adaptation of it in the *Komödie von einem König von Cypern und von einem Herzog von Venedig*, which John Green's company played in 1608 at the court of Graz in Steiermark,[2] and in other places. Nine years earlier, when Shakespeare's play had been on the boards some two

[1] Elegy on Richard Burbadge (d. 13th March 1618).

[2] Meissner, *Die englischen Komödianten zur Zeit Shakespeare's in Österreich*, 1884, p. 127 f. (quoted by J. Bolte, *Jahrbuch*, xxi. 193). Meissner supposes this to be substantially preserved in the extant *Jud von Venetien*, which contains a rude transcript of the trial-scene. But Bolte has shown that this is probably later than the Thirty Years' War (*Jahrbuch*, xxii. 189 f.).

or three, a curious Latin drama (*Moschus*, by Jacob Rosefeldt) on the bond story was acted at Jena (July 1599) in celebration of a professional wedding. It is quite credible that *The Merchant of Venice* should have been acted in Germany in 1597-98; but the *Moschus* treats the story in an independent though fresh and lively way, and can only be regarded as a parallel.[1]

Date of Composition.

The Merchant of Venice was, as has been said, entered by Roberts in the Stationers' Register in July 1598. It is mentioned by Meres in his *Palladis Tamia*, published the same autumn, as a well-known piece. Two passages are imitated in the poor play of *Wily Beguiled*, which is plausibly assigned to 1597.[2] Silvayn's *Orator*, translated in 1596, perhaps supplied suggestions for the trial-scene. External evidence supplies no further data. But the maturity of style and the extraordinary skill of the composition forbid us to place it very near even the ripest of the early comedies. It probably belongs to 1596-97.

Sources.

All discussion of the origin of *The Merchant of Venice* has to reckon at the outset with a brief notice by Stephen Gosson of the lost play called *The Jew*. A converted player, bitterly hostile to the stage, he excepts from his general anathema some four plays as 'without rebuke': 'The two prose

[1] Cf. the account of it by J. Bolte, the first living authority on the Humanist Latin drama, in *Jahrbuch*, xxi. 187 f. Bassanio and his wooing are wholly absent; Antonio ('Polyharpax') is a grasping merchant who himself proposes the bond in pure whim! He is saved by the intervention of his brother, an unworldly scholar who despises money-making and lives only for learning; and the moral of his triumph is duly brought home to the academic audience.

[2] The most palpable copy occurs in the dialogue of Sophos and Lelia:—

Soph. In such a night did Paris win his love.
Lel. In such a night Æneas prov'd unkind.
Soph. In such a night did Troilus court his dear, etc.

books played at the Belsavage, where you shall never find a word without wit, never a line without pith, never a letter placed in vaine. *The Jew*, and *Ptolone*, shown at the Bull: the one representing the greediness of worldly chusers, and bloody minds of usurers; the other, very lively, describing how seditious states . . . are overthrown; neither with amorous gesture wounding the eye, nor with slovenly talk hurting the ear of the chaste hearers.'[1]

This brief notice tells us exceedingly little; but just enough to preclude the assumption that the plot of the *Merchant* took shape essentially in Shakespeare's hands. The author of *The Jew*, we can hardly doubt, had already illustrated 'the bloody minds of usurers' by the story of the pound of flesh, and 'the greediness of worldly chusers' by some variant of the three caskets, and Gosson's approval makes it evident that both morals were driven unmistakably home. Versions of the ancient pound-of-flesh story (though without the Jew) and of the caskets story, had entered English literature a century before in the English *Gesta Romanorum*. In a form much nearer Shakespeare, the pound-of-flesh story had been told by the Italian novelist, Ser Giovanni Fiorentino, in his *Pecorone* (pr. 1558), as well as, probably, in the ballad of *Gernutus the Jew*.[2] In the novel, as in the play, it is the fascinations of a lady of Belmont which set the whole in motion. But she is a rapacious and crafty siren, who allures passing

[1] *School of Abuses*, 1579 (ed. Shakesp. Soc., p. 30).

[2] *A new song shewing the cruelty of Gernutus the Jew, who lending to a Marchant a hundred crowns, would have a pound of his Flesh, because he could not pay him at the day appointed.* Printed in Percy's *Reliques*. The date of the song is uncertain, but it would probably have recalled the play more closely had it not preceded it.

merchants to wager their ships that they will possess her person, and then drugs their possets. Giannetto tries his fortune among the rest, borrowing the means from his godfather, Ansaldo; twice he leaves his ship behind in the harbour of Belmont. The third time, warned by the waiting-maid, he refrains from the drug and wins his wager. But Ansaldo, to equip his final expedition, has been compelled to borrow from a Jew on the familiar condition. The news that the Jew has claimed his bond startles Giannetto from the delirium of wedded bliss. As in the play, the lady despatches him, with ample means, to redeem Ansaldo, follows him in disguise, undertakes Ansaldo's defence, saves him by the *no-drop-of-blood* plea, and begs Giannetto's ring as her only reward. The Jew forfeits his loan, but suffers no further punishment. The gay cross-purposes and explanations of Shakespeare's fifth Act follow, but the lady does not, like Portia, heighten the fun by hinting at familiarities of her own with the doctor.

But it is only in her later career that she recalls Portia at all. She is still the lady of a fairy tale, whose character changes when her secret is discovered; Odysseus withstands her arts, and Circe becomes the most benignant of goddesses. In the world of the *Midsummer-Night's Dream* such a transformation might have been natural; in the riper comic art of the *Merchant* fairydom, though by no means banished, is only admitted in disguise. The crude, undramatic conditions which she imposes on her suitors must in any case have disappeared under his treatment. But it is probable that the old playwright had already replaced them by another, not only free from moral offence, but aptly leading up to the exposure of the usurer with a parable

against worldly greed. Stories of 'worldly chusers' who preferred a gold to a leaden or silver casket, and found it full of dead men's bones, were current in various forms. One, as already stated, was known from the English *Gesta Romanorum*, and contains, at least, the germ of Shakespeare's casket-story. It had been published in Robinson's translation in 1577, two years before Gosson described *The Jew*.

A king's daughter, betrothed to an emperor's son, is sent by sea to be married to him. After being wrecked and swallowed by a whale, she reaches land alone, is brought before the emperor, and claims his son's hand. To test her worth, he causes three caskets to be made, one of gold, filled with dead men's bones; one of silver, filled with earth and worms; one of lead, filled with gold. The first was inscribed: *Whoso chooseth me shall find that he deserveth.* The second, *Whoso chooseth me shall find that his nature desireth.* The third, *Whoso chooseth me shall find that God hath disposed to him.* The maiden, considering that she deserved little, that her desires were ill, and that 'God never disposeth any harm,' chooses the leaden casket and is married.

But a trace has been pointed out of another version in which the wrong choice was made, and by a *man*. In his romance *Mamillia* (1583), Robert Greene thus enlarges on the text that virtue is the highest excellence of woman: 'He which maketh choyce of bewty without vertue commits as much folly as Critius did, in choosing a golden boxe filled with rotten bones' (ed. Grosart, ii. 114). This story, which Greene cites as familiar, forms a valuable link.[1] So much of the groundwork of the *Merchant* may plausibly be held to have been laid in the old play.

[1] E. Köppel, 'Beiträge zur Geschichte des elisabethanischen Dramas' (*Eng. Stud.* xvi. 372).

Introduction

The immense artistic transformation which Shakespeare wrought in his materials we cannot measure with precision; but it is certain that no previous drama is so alive in every line with Shakespearean quality; and much of what is most Shakespearean in it presupposes literary and social influences more recent than 1579. In particular, the intense and terrible vitality of the figure of Shylock, beside whom Portia herself has almost the effect of a glorious picture, announces clearly enough the powerful impression made upon Shakespeare by the Jewish character as he saw it in contemporary English life, and by Marlowe's grandiose incarnation of all its Machiavellian ferocity in the *Jew of Malta*. His intimate feeling for Hebraic characteristics has often fortified the theory that Shakespeare had seen the Continent, or even Venice itself. But, as Mr. Lee has shown,[1] the law which had for centuries banished the Jew from the realm was in the later years of Elizabeth entirely ignored. The Government itself eagerly employed their technical knowledge,[2] Elizabeth and her Court confided in a Jewish doctor, needy London resorted to the Jewish money-lender, and the Jewish vendor of old clothes was already a typical figure of the London streets. The rapid rise of the general scale of living, the growth of luxury and social ambition in all classes, made what was still branded as 'usury' a social need, and the Jews who swarmed in the great mercantile centres of the Continent, above all in Venice, flocked to London to supply it.

The author of *The Three Ladies of London* (pr. 1584) significantly makes 'Usury,' sometime servant

[1] New Shakespeare Society, *Transactions*, 1888.

[2] Thus, a certain Joachim Gauntz, who spent the years 1589-91 in England, furnished the Government with information about new methods of smelting copperas (Lee, *u.s.*).

of 'old Lady Lucre of Venice,' pass over to seek service with her grand-daughter 'Lucre,' in London, having heard that

> England was such a place for Lucre to bide
> As was not in Europe and the whole world beside.[1]

It is curious that the actual Jewish usurer, Gerontus, who figures in this play, is so far from anticipating the Shylock-type that he freely resigns both interest and principal to prevent his debtor, a wily Christian merchant, from abjuring his Christianity! Early in the next century English usurers were said (Webster, *The White Devil*) to be more extortionate than Jewish,—like the Italianate Englishman, surpassing his master.

But this was not the normal temper; and a few years later the mild Jew, Gerontus, was utterly effaced in the popular imagination by the spectacle of the two monstrous Jewish criminals, Barabas and Lopez. Marlowe's play was inspired by no Christian fanaticism. His Humanist thirst for colossal passions and energies found in the fierce intensity of Jewish race-pride and race-hatred, as in Tamburlaine's thirst for conquest and Faustus's thirst for power, the making of a Titanic tragic figure; and he threw himself into the exposure of Barabas's crimes with a frenzied impetus which doubtless impaired the poetic grandeur of his work, but even heightened its inflammatory virulence. Some four years later Roderigo Lopez, the Queen's Jewish physician, was charged with being concerned in a Spanish plot to poison her.[2] He was probably innocent, but Essex did his utmost to bring the charge home. Witnesses were got to testify to it on the rack, 'where men enforced do speak any-

[1] Hazlitt, *Dodsley*, vol. vi. p. 268.

[2] Lopez's tragic story is told in full by Mr. Lee, *u.s.*

thing,' as Portia, perhaps significantly, is made to say (iii. 2. 35); and, in fine, Lopez was put on his trial in February 1594, and hanged at Tyburn amid the yelling execrations of the mob, in May. How heavily the supposed crime of Lopez told to the disadvantage of Judaism at large is shown by the series of vindictively anti-Jewish plays which in the ensuing months filled the benches and the treasury of the London theatres. The old *Jew* of Gosson's day was revived, and, during the remainder of the year, shared with Marlowe's *Jew* the chief honours of the stage controlled by Philip Henslowe. In May, Marlowe's *Jew* was entered on the Stationers' Register (though not printed till 1633), as well as the Gernutus ballad on the bond story. New plays on Jews and usurers were in brisk demand; one such was probably the lost *Venetian Comedy*, which Henslowe enters as 'new' in August.[1] Under such conditions the great rival company was not likely to rest idle, and Shakespeare, before all things a man of his age, did not refrain from turning the temporary sensation into matter for all time.

Not, however, by any deliberate approach to modern tolerance and humanity. The deliberate strokes of Shakespeare, so far as we can trace them, tend rather to make the vengeance which finally overwhelms Shylock more severe, and its justice more apparent. The Jew of the novel is foiled, like Shylock, by the quibble about shedding no blood; but the law, having foiled him, is satisfied. His attempt to commit a crime under shelter of the forms of law has been met by a still more stringent applica-

[1] *The Venetian Comedy* was possibly a further *réchauffé* of the bond story; and this is still more likely in the case of *The Jew of Venice*, printed, as by T. Dekker, in 1653. But there is no evidence that this was not composed after the *Merchant*.

tion of them than his own; equity is secured, and the plaintiff loses his suit and retires. But to Shakespeare's ethical sense this solution was inadequate. The plaintiff had planned a crime; his proper place was at the bar, and there accordingly he is in effect transferred when, as he is bursting indignantly from the court, he is checked by Portia's 'Tarry, Jew, the law hath yet another hold on thee.' The statute which she proceeds to quote against the alien who plans the death of any citizen is apparently Shakespeare's invention; it puts forward for the plain understanding the real meaning of Shylock's act and the real ground of the technical quibble which foiled it. But it also demanded a harsher penalty, and the total loss of what he values more than life is only averted by a *soi-disant* exercise of Christian mercy, and that at the price of resigning his Jewish faith.

But, severely as Shakespeare judged Shylock, he entered into his situation with a marvellous intimacy of understanding which the modern world has excusably mistaken for sympathy. Marlowe painted the crimes of his Barabas, apparently, with a fierce delight in their anarchic ferocity. But his sympathy does not make us acquainted with Barabas as we are acquainted with Shylock; we do not hear in his anger or in his agony, as we hear in Shylock's, the cry of 'the martyrdom which for eighteen centuries had been borne by a whole tortured people.' Nor is there any approach to the imaginative insight with which, in the opening scenes, Shakespeare pictures the intercourse of two communities which meet but never mingle—the rich, despised, indispensable alien and pariah, clinging with the fanatical tenacity of his race to his rights, his moneys, and his religion, and the aristocratic caste, generous, emancipated, splendid, profuse, and needy. Out of this wonderfully life-like

work the fantastic fable of the bond story starts with illusive reality. The casket story, even more fabulous, is perhaps less artfully assimilated. Portia's fate belongs to fancy. For all explanation we are put off with Nerissa's light assurance that Portia's father devised it on his deathbed, where 'good men have holy inspirations.' What Shakespeare meant by this fantastic addition to the bond story is a problem which cannot be avoided if he did add it, but loses much of its urgency if the casket episode already belonged to the old play. Certainly, the whole bent of his art in this drama suggests that he was trying to make somewhat reluctant fantastic materials plausible and veracious, not at all to reinforce them with other materials still more fantastic. The romantic quality is incompletely disguised rather than deliberately assumed. It is not necessary, then, to discover in the casket story a profound inner connection with the bond story, to regard them as variations on the theme of 'the vanity of appearances,' or 'the relation of man to possessions.' But it is not to be denied that Shakespeare has communicated to both stories a mental atmosphere charged with the sense of wealth. Different ways of regarding and using wealth enter largely into the psychology of every character. Antonio lends, Bassanio borrows, Portia gives, and Jessica conveys; but all handle it with an aristocratic magnificence. The play that pleased Gosson may be surmised to have exposed the 'worldly chusers' in the interest of Puritan asceticism and austerity; but there is no shadow of asceticism in Portia's disdain for Morocco, and the significance of Bassanio's choice lies less in his ignoring outward show (which he was far from doing), than in his being ready, for love's sake, to 'give and hazard all he hath.'

The Merchant of Venice, beyond any other of

Shakespeare's plays, suggests both a genial relish for opulence (and we know that in these years he was making and spending abundantly) and a familiarity with a splendid and elegant society. Some motives and situations of the earlier comedies of courtly life, especially *The Two Gentlemen*, are repeated, but there is a wonderful advance in intimacy of knowledge as well as in ripeness of art. The critical review of Portia's lovers in i. 2. is obviously a reworking of the scene between Julia and Lucetta (*Two Gent.* i. 2.), but there the maid does the criticism, here the mistress—a change which makes the dialogue both more piquant and also, according to Elizabethan notions, more consistent with good manners.[1] And the whole episode of Jessica, gracefully interwoven as a third story with the fortunes of Shylock and Bassanio, is far less a story of passionate love than of the charm which the world of 'high living and high thinking,' where Portia moves supreme, exercises upon the susceptible child of an alien race. The elements of the situation were perhaps due to Marlowe; there is no trace of it in the novel, and we may surmise, from Gosson's approval, that no such amorous adventure as Jessica's elopement occurred in the old play. Barabas's daughter Abigail also loves a Christian, Don Mathias; but she is her father's accomplice, not his betrayer, and the most obvious verbal similitude, his 'O girl! O gold! O beauty! O my bliss!' is spoken in ecstasy, not in anguish. She is an unhappy instrument in his desperate game, forced to love where he chooses, and deprived of her lover when it is no longer convenient to keep him alive. Abigail is a pathetic figure, though her creator, in his orgies of crime and bloodshed, has no leisure to make her pathos eloquent. Shakespeare deprived Jessica of

[1] B. Wendell, *W. Shakespeare*, p. 148.

any such appeal. Shylock was to stand alone, in gaunt solitude, unloving and unloved. Even the beautiful intimacies of many an outwardly sordid and miserly Jewish home—a trait which can hardly have escaped Shakespeare—are denied him. His household, upheld by fear, crumbles to pieces, and the captive spirits of grace and laughter, the 'beautiful pagan' and the 'merry devil' who robbed her 'hell' of some taste of tediousness, fly to their proper abodes. The modern world cannot quite forgive Jessica for deserting her father, still less for taking his ducats; but Shakespeare easily condones these incidents of an emancipation to which she establishes her full right by the native ease with which she moves in the new world as if to the manner born—an adept in its splendid extravagance and in its light badinage, but quick to take the impress of its serious enthusiasms and its generous virtue. It is not for nothing that the most splendid burst of poetry in the play is addressed to Jessica's ear, and the loftiest tribute to Portia uttered by her lips.

THE MERCHANT OF VENICE

ACT I.

SCENE I. *Venice. A street.*

Enter ANTONIO, SALARINO, *and* SALANIO.

Ant. In sooth, I know not why I am so sad:
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself.

Salar. Your mind is tossing on the ocean;
There, where your argosies with portly sail,
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

Salan. Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still

9. *argosies*, merchant-ships, originally those of *Ragusa*, whence the name.

11. *pageants*, an allusion to the huge wooden stages on which miracle-plays and other shows were exhibited.

Plucking the grass, to know where sits the wind,
Peering in maps for ports and piers and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

Salar. My wind cooling my broth
Would blow me to an ague, when I thought
What harm a wind too great at sea might do.
I should not see the sandy hour-glass run,
But I should think of shallows and of flats,
And see my wealthy Andrew dock'd in sand,
Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this, and shall I lack the thought
That such a thing bechanced would make me sad?
But tell not me; I know, Antonio
Is sad to think upon his merchandise.

Ant. Believe me, no: I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year:
Therefore my merchandise makes me not sad.

Salar. Why, then you are in love.

Ant. Fie, fie!

19. *roads*, places for anchorage.
27. *Andrew*, so called, perhaps, after the famous Italian naval commander, Andrea Doria.
27. *dock'd;* the Quartos and Folios read *docks*.
28. *Vailing*, drooping.
29. *burial*, grave.
35. *but even now*, a moment ago.

Salar. Not in love neither? Then let us say you are sad,
Because you are not merry: and 'twere as easy
For you to laugh and leap and say you are merry,
Because you are not sad. Now, by two-headed Janus,
Nature hath framed strange fellows in her time:
Some that will evermore peep through their eyes
And laugh like parrots at a bag-piper,
And other of such vinegar aspect
That they 'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.

Enter BASSANIO, LORENZO, *and* GRATIANO.

Salan. Here comes Bassanio, your most noble kinsman,
Gratiano and Lorenzo. Fare ye well:
We leave you now with better company.
Salar. I would have stay'd till I had made you merry,
If worthier friends had not prevented me.
Ant. Your worth is very dear in my regard.
I take it, your own business calls on you
And you embrace the occasion to depart.
Salar. Good morrow, my good lords.
Bass. Good signiors both, when shall we laugh? say, when?
You grow exceeding strange: must it be so?
Salar. We 'll make our leisures to attend on yours. [*Exeunt Salarino and Salanio.*
Lor. My Lord Bassanio, since you have found Antonio,

50. *by two-headed Janus*, an oath in keeping with the 'strange fellows of Nature's framing' in the next line.

56. *Nestor*, being old, is also regarded as grave.

61. *prevented*, anticipated.

We two will leave you: but at dinner-time,
I pray you, have in mind where we must meet.
Bass. I will not fail you.
Gra. You look not well, Signior Antonio;
You have too much respect upon the world:
They lose it that do buy it with much care:
Believe me, you are marvellously changed.
Ant. I hold the world but as the world, Gratiano;
A stage where every man must play a part,
And mine a sad one.
Gra. Let me play the fool:
With mirth and laughter let old wrinkles come,
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?
Sleep when he wakes and creep into the jaundice
By being peevish? I tell thee what, Antonio—
I love thee, and it is my love that speaks—
There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit,
As who should say 'I am Sir Oracle,
And when I ope my lips let no dog bark!'
O my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing, when, I am very sure,

70. *at dinner-time*, i.e. about twelve A.M., the usual dining-hour of merchants in Elizabethan London.

74. *respect upon*, regard for.

80. *old wrinkles*, wrinkles of age.

84. *cut in alabaster*, i.e. the effigy on a tomb.

90. *wilful stillness entertain*, maintain a determined silence.

91. *opinion*, reputation.

92. *conceit*, intelligence.

If they should speak, would almost damn those ears
Which, hearing them, would call their brothers fools.
I 'll tell thee more of this another time:
But fish not, with this melancholy bait,
For this fool gudgeon, this opinion.
Come, good Lorenzo. Fare ye well awhile:
I 'll end my exhortation after dinner.
Lor. Well, we will leave you then till dinner-time:
I must be one of these same dumb wise men,
For Gratiano never lets me speak.
Gra. Well, keep me company but two years moe,
Thou shalt not know the sound of thine own tongue.
Ant. Farewell: I 'll grow a talker for this gear.
Gra. Thanks, i' faith, for silence is only commendable
In a neat's tongue dried and a maid not vendible.
[*Exeunt Gratiano and Lorenzo.*
Ant. Is that any thing now?
Bass. Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them, they are not worth the search.
Ant. Well, tell me now what lady is the same
To whom you swore a secret pilgrimage,
That you to-day promised to tell me of?

101. *melancholy bait*, bait of melancholy.
102. *fool gudgeon*, a stupid and greedy fish, easily caught.
108. *moe*, more. Its use was already chiefly colloquial in Shakespeare's time.
110. *gear*, properly 'business-affair'; but the phrase 'for this gear' was loosely used. It may here be nearly equivalent to 'as far as you are concerned.'
112. *neat*, ox.
115. *His reasons*, the serious matter of his talk, what he really has to say.

Bass. 'Tis not unknown to you, Antonio,
How much I have disabled mine estate,
By something showing a more swelling port
Than my faint means would grant continuance:
Nor do I now make moan to be abridged
From such a noble rate; but my chief care
Is to come fairly off from the great debts
Wherein my time something too prodigal
Hath left me gaged. To you, Antonio,
I owe the most, in money and in love,
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.

Ant. I pray you, good Bassanio, let me know it;
And if it stand, as you yourself still do,
Within the eye of honour, be assured,
My purse, my person, my extremest means,
Lie all unlock'd to your occasions.

Bass. In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight
The self-same way with more advised watch,
To find the other forth, and by adventuring both
I oft found both: I urge this childhood proof,
Because what follows is pure innocence.
I owe you much, and, like a wilful youth,
That which I owe is lost; but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,

123. *estate*, means.
124. *something*, in some measure. So in v. 129 below.
124. *port*, outward display.
126. *to be* (*abridged*), at being.
129. *time*, youth.
137. *Within the eye of honour*, within the range of honour's vision.
141. *of the self-same flight*, feathered to fly the same distance.
143. *find . . . forth*, find out.
148. *self*, same.

As I will watch the aim, or to find both
Or bring your latter hazard back again
And thankfully rest debtor for the first.
Ant. You know me well, and herein spend but time
To wind about my love with circumstance;
And out of doubt you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have:
Then do but say to me what I should do
That in your knowledge may by me be done,
And I am prest unto it: therefore, speak.
Bass. In Belmont is a lady richly left;
And she is fair and, fairer than that word,
Of wondrous virtues: sometimes from her eyes
I did receive fair speechless messages:
Her name is Portia, nothing undervalued
To Cato's daughter, Brutus' Portia:
Nor is the wide world ignorant of her worth,
For the four winds blow in from every coast
Renowned suitors, and her sunny locks
Hang on her temples like a golden fleece;
Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift,
That I should questionless be fortunate!
Ant. Thou know'st that all my fortunes are at sea;
Neither have I money nor commodity
To raise a present sum: therefore go forth;
Try what my credit can in Venice do:
That shall be rack'd, even to the uttermost,

154. *circumstance*, explanatory phrases.
160. *prest unto*, prepared for.
162. *that word*, i.e. the word 'fair.'
175. *thrift*, success.

To furnish thee to Belmont, to fair Portia.
Go, presently inquire, and so will I,
Where money is, and I no question make
To have it of my trust or for my sake. [*Exeunt.*

SCENE II. *Belmont. A room in* PORTIA'S *house.*

Enter PORTIA *and* NERISSA.

Por. By my troth, Nerissa, my little body is aweary of this great world.

Ner. You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are: and yet, for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no mean happiness therefore, to be seated in the mean: superfluity comes sooner by white hairs, but competency lives longer.

Por. Good sentences and well pronounced.

Ner. They would be better, if well followed.

Por. If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word 'choose!' I may neither choose whom I would nor refuse whom I dislike; so is the will of a living daughter curbed

183. *presently*, forthwith. 11. *sentences*, maxims.

by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse none?

Ner. Your father was ever virtuous; and holy men at their death have good inspirations: therefore the lottery, that he hath devised in these three chests of gold, silver and lead, whereof who chooses his meaning chooses you, will, no doubt, never be chosen by any rightly but one who shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

Por. I pray thee, over-name them; and as thou namest them, I will describe them; and, according to my description, level at my affection.

Ner. First, there is the Neapolitan prince.

Por. Ay, that's a colt indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts, that he can shoe him himself. I am much afeard my lady his mother played false with a smith.

Ner. Then there is the County Palatine.

Por. He doth nothing but frown, as who should say 'If you will not have me, choose:' he hears merry tales and smiles not: I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two!

41. *level*, guess.
46. *appropriation*, acquired excellence, (*to*, added to).
49. *County Palatine*, Count of the Palatinate (*Pfalzgraf*).
51. *choose*, i.e. it is your concern, not mine.
53. *the weeping philosopher*, Heraclitus of Ephesus, whose fundamental maxim was the instability of all things (πάντα ῥεῖ).

Ner. How say you by the French lord, Monsieur Le Bon?

Por. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker: but, he! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count Palatine; he is every man in no man; if a throstle sing, he falls straight a capering: he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him, for if he love me to madness, I shall never requite him.

Ner. What say you, then, to Falconbridge, the young baron of England?

Por. You know I say nothing to him, for he understands not me, nor I him: he hath neither Latin, French, nor Italian, and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture, but, alas, who can converse with a dumb-show? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany and his behaviour every where.

Ner. What think you of the Scottish lord, his neighbour?

Por. That he hath a neighbourly charity in him, for he borrowed a box of the ear of the Englishman and swore he would pay him again when he was able: I think the Frenchman became his surety and sealed under for another.

Ner. How like you the young German, the Duke of Saxony's nephew?

80. *round*, i.e. artificially stuffed with bombast, a French fashion.

89. ***sealed under***, subscribed to a bond, pledged himself.

Por. Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk: when he is best, he is a little worse than a man, and when he is worst, he is little better than a beast: an the worst fall that ever fell, I hope I shall make shift to go without him.

Ner. If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

Por. Therefore, for fear of the worst, I pray thee, set a deep glass of rhenish wine on the contrary casket, for if the devil be within and that temptation without, I know he will choose it. I will do any thing, Nerissa, ere I 'll be married to a sponge.

Ner. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition depending on the caskets.

Por. If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable, for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure.

Ner. Do you not remember, lady, in your

114. *imposition*, arrangement authoritatively imposed.

116. *Sibylla*, i.e. the Sibyl of Cumæ, who obtained from Apollo a promise that her years should be as many as the grains of sand she held in her hand. She is conspicuous among the Sibyls, in paintings, by her hoary antiquity.

father's time a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat.

Por. Yes, yes, it was Bassanio; as I think, he was so called.

Ner. True, madam: he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

Por. I remember him well, and I remember him worthy of thy praise.

Enter a Serving-man.

How now! what news?

Serv. The four strangers seek for you, madam, to take their leave: and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here to-night.

Por. If I could bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach: if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa. Sirrah, go before.

Whiles we shut the gates upon one wooer, another knocks at the door. [*Exeunt.*

134. *what news?* what's the matter?

141. *the four strangers;* six have been mentioned. The discrepancy probably points to a revision, in which two characters (perhaps those of the English and Scottish lords) were added.

143. *condition*, character.

SCENE III. *Venice. A public place.*

Enter BASSANIO *and* SHYLOCK.

Shy. Three thousand ducats; well.

Bass. Ay, sir, for three months.

Shy. For three months; well.

Bass. For the which, as I told you, Antonio shall be bound.

Shy. Antonio shall become bound; well.

Bass. May you stead me? will you pleasure me? shall I know your answer?

Shy. Three thousand ducats for three months and Antonio bound.

Bass. Your answer to that.

Shy. Antonio is a good man.

Bass. Have you heard any imputation to the contrary?

Shy. Oh, no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is sufficient. Yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath, squandered abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves, I mean

1. *ducats;* the Venetian ducat was worth between four and five shillings in English money of that time.

7. *May you stead me?* Can you help me?

18. *in supposition*, a matter of conjecture.

18. *Tripolis;* this may be either the town in Barbary, or the port in Syria. Since Barbary is distinguished from 'Tripolis' in iii. 2. 271, the latter is more likely.

22. *squandered*, dispersed.

pirates, and then there is the peril of waters, winds and rocks. The man is, notwithstanding, sufficient. Three thousand ducats; I think I may take his bond.

Bass. Be assured you may.

Shy. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio?

Bass. If it please you to dine with us.

Shy. Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here?

Enter ANTONIO.

Bass. This is Signior Antonio.

Shy. [*Aside*] How like a fawning publican he looks!
I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do congregate,
On me, my bargains and my well-won thrift,

35. *Nazarite*, Nazarene. This form was used in all the versions of the English Bible before 1611.

42. *a fawning publican*, probably an allusion to the publican of the N.T., whose 'low simplicity' had been commended by 'your prophet the Nazarite.'

46. *usance*, usury.

47. *upon the hip* (term of wrestling), at an advantage.

Which he calls interest. Cursed be my tribe,
If I forgive him!
Bass. Shylock, do you hear?
Shy. I am debating of my present store,
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months
Do you desire? [*To Ant.*] Rest you fair, good signior;
Your worship was the last man in our mouths.
Ant. Shylock, although I neither lend nor borrow
By taking nor by giving of excess,
Yet, to supply the ripe wants of my friend,
I'll break a custom. Is he yet possess'd
How much ye would?
Shy. Ay, ay, three thousand ducats.
Ant. And for three months.
Shy. I had forgot; three months; you told me so.
Well then, your bond; and let me see; but hear you;
Methought you said you neither lend nor borrow
Upon advantage.
Ant. I do never use it.
Shy. When Jacob grazed his uncle Laban's sheep—
This Jacob from our holy Abram was,
As his wise mother wrought in his behalf,
The third possessor; ay, he was the third—

63. *excess*, interest.
65. *possess'd*, informed. The question is, of course, addressed to Bassanio. Similarly in 68, Shylock after addressing Bassanio turns to Antonio, in 69.
75. *The third possessor;* probably Shylock is intended to reckon Esau—ousted by his 'wise mother,'—hence the exulting emphasis on 'the third.'

Ant. And what of him? did he take interest?
Shy. No, not take interest, not, as you would say,
Directly interest: mark what Jacob did.
When Laban and himself were compromised
That all the eanlings which were streak'd and pied
Should fall as Jacob's hire, the ewes, being rank,
In the end of autumn turned to the rams,
And, when the work of generation was
Between these woolly breeders in the act,
The skilful shepherd peel'd me certain wands
And, in the doing of the deed of kind,
He stuck them up before the fulsome ewes,
Who then conceiving did in eaning time
Fall parti-colour'd lambs, and those were Jacob's.
This was a way to thrive, and he was blest:
And thrift is blessing, if men steal it not.
Ant. This was a venture, sir, that Jacob served for;
A thing not in his power to bring to pass,
But sway'd and fashion'd by the hand of heaven.
Was this inserted to make interest good?
Or is your gold and silver ewes and rams?
Shy. I cannot tell; I make it breed as fast:
But note me, signior.
Ant. Mark you this, Bassanio,
The devil can cite Scripture for his purpose.
An evil soul producing holy witness
Is like a villain with a smiling cheek,
A goodly apple rotten at the heart:
O, what a goodly outside falsehood hath!
Shy. Three thousand ducats; 'tis a good round sum.

79. *were compromised*, had agreed.
80. *eanlings*, new-born lambs.
87. *fulsome*, wanton.
88. *eaning time*, lambing time.
89. *Fall*, bring forth, 'drop.'
92. *served for*, i.e. he was merely a subordinate agent in it.

Three months from twelve; then, let me see; the rate—

Ant. Well, Shylock, shall we be beholding to you?

Shy. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to, then; you come to me, and you say
'Shylock, we would have moneys:' you say so;
You, that did void your rheum upon my beard
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say
'Hath a dog money? is it possible
A cur can lend three thousand ducats?' Or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this;
'Fair sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I 'll lend you thus much moneys'?

Ant. I am as like to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends; for when did friendship take

106. *beholding*, indebted.

108. *Rialto*. The term was then applied not only to the bridge now so called, but especially to the Exchange on the south of the Grand Canal, to which it led.

113. *gaberdine*, a loose cloak of coarse material; not a distinctively Jewish garment.

A breed for barren metal of his friend?
But lend it rather to thine enemy,
Who, if he break, thou mayst with better face
Exact the penalty.
Shy. Why, look you, how you storm!
I would be friends with you and have your love,
Forget the shames that you have stain'd me with,
Supply your present wants and take no doit
Of usance for my moneys, and you 'll not hear me:
This is kind I offer.
Bass. This were kindness.
Shy. This kindness will I show.
Go with me to a notary, seal me there
Your single bond; and, in a merry sport,
If you repay me not on such a day,
In such a place, such sum or sums as are
Express'd in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.
Ant. Content, i' faith: I 'll seal to such a bond
And say there is much kindness in the Jew.
Bass. You shall not seal to such a bond for me:
I 'll rather dwell in my necessity.
Ant. Why, fear not, man; I will not forfeit it:
Within these two months, that 's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.
Shy. O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this;
If he should break his day, what should I gain
By the exaction of the forfeiture?

135. *for*, in return for. The Folio reads *of*, i.e. yielded by.
137. *Who*, from whom.
141. *doit*, a coin of trifling value.
146. *single*, attested by his own signature alone.

A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour, I extend this friendship:
If he will take it, so; if not, adieu;
And, for my love, I pray you wrong me not.
Ant. Yes, Shylock, I will seal unto this bond.
Shy. Then meet me forthwith at the notary's;
Give him direction for this merry bond,
And I will go and purse the ducats straight,
See to my house, left in the fearful guard
Of an unthrifty knave, and presently
I will be with you.
Ant. Hie thee, gentle Jew. [*Exit Shylock.*
The Hebrew will turn Christian: he grows kind.
Bass. I like not fair terms and a villain's mind.
Ant. Come on: in this there can be no dismay;
My ships come home a month before the day.
[*Exeunt.*

ACT II.

SCENE I. *Belmont. A room in* PORTIA'S *house.*

Flourish of cornets. Enter the PRINCE OF MOROCCO *and his train;* PORTIA, NERISSA, *and others attending.*

Mor. Mislike me not for my complexion,
The shadow'd livery of the burnish'd sun,
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles,

176. *fearful*, perilous. 2. *shadow'd*, dusky.

And let us make incision for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath fear'd the valiant: by my love, I swear
The best-regarded virgins of our clime
Have loved it too: I would not change this hue,
Except to steal your thoughts, my gentle queen.
Por. In terms of choice I am not solely led
By nice direction of a maiden's eyes;
Besides, the lottery of my destiny
Bars me the right of voluntary choosing:
But if my father had not scanted me
And hedged me by his wit, to yield myself
His wife who wins me by that means I told you,
Yourself, renowned prince, then stood as fair
As any comer I have look'd on yet
For my affection.
Mor. Even for that I thank you:
Therefore, I pray you, lead me to the caskets
To try my fortune. By this scimitar
That slew the Sophy and a Persian prince
That won three fields of Sultan Solyman,
I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when he roars for prey,
To win thee, lady. But, alas the while!

6. *make incision*, open our veins.

14. *nice*, fastidious.

17. *scanted*, limited.

25. *Sophy*, the Shah of Persia. These allusions would be easily accessible to Shakespeare in Minadoi's *The History of the Warres between the Turkes and the Persians*, tr. Hartwell, 1595. It is there said that '*Soffi* and *Soffito*, an ancient word signifying a wise man, . . . is grown to be the common name of the Emperor of Persia.' The 'Sefi of Persia' is mentioned in the play, *Der Jud von Venedig*, played by English actors in Germany.

If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand:
So is Alcides beaten by his page;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.

Por. You must take your chance,
And either not attempt to choose at all
Or swear before you choose, if you choose wrong
Never to speak to lady afterward
In way of marriage: therefore be advised.

Mor. Nor will not. Come, bring me unto my chance.

Por. First, forward to the temple: after dinner
Your hazard shall be made.

Mor. Good fortune then!
To make me blest or cursed'st among men.
[*Cornets and exeunt.*

SCENE II. *Venice. A street.*

Enter LAUNCELOT.

Laun. Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me saying to me 'Gobbo, Launcelot Gobbo, good Launcelot,' or 'good Gobbo,' or 'good Launcelot Gobbo, use your legs, take the start, run away.' My conscience says 'No; take heed, honest Launcelot; take heed, honest Gobbo,' or, as aforesaid, 'honest

32. *Lichas*, the attendant of Hercules. He was the unwitting bringer of the poisoned shirt by which Hercules perished.

46. *blest*, most blessed; the superlative termination of *cursed'st* applying to both adjectives.

Launcelot Gobbo; do not run; scorn running with thy heels.' Well, the most courageous fiend bids me pack: 'Via!' says the fiend; 'away!' says the fiend; 'for the heavens, rouse up a brave mind,' says the fiend, 'and run.' Well, my conscience, hanging about the neck of my heart, says very wisely to me 'My honest friend Launcelot, being an honest man's son,' or rather an honest woman's son; for, indeed, my father did something smack, something grow to, he had a kind of taste; well, my conscience says 'Launcelot, budge not.' 'Budge,' says the fiend. 'Budge not,' says my conscience. 'Conscience,' say I, 'you counsel well;' 'Fiend,' say I, 'you counsel well:' to be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly the Jew is the very devil incarnal; and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your command; I will run.

Enter Old GOBBO, *with a basket.*

Gob. Master young man, you, I pray you, which is the way to master Jew's?

Laun. [*Aside*] O heavens, this is my true-begotten father! who, being more than sand-blind, high-gravel blind, knows me not: I will try confusions with him.

18. *smack*, i.e. of knavery. *Grow to*, provincially used of burnt milk, conveys a similar suggestion.

37. *sand-blind*, purblind.

Gob. Master young gentleman, I pray you, which is the way to master Jew's?

Laun. Turn up on your right hand at the next turning, but, at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

Gob. By God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

Laun. Talk you of young Master Launcelot? [*Aside*] Mark me now; now will I raise the waters. Talk you of young Master Launcelot?

Gob. No master, sir, but a poor man's son: his father, though I say it, is an honest exceeding poor man and, God be thanked, well to live.

Laun. Well, let his father be what a' will, we talk of young Master Launcelot.

Gob. Your worship's friend and Launcelot, sir.

Laun. But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot?

Gob. Of Launcelot, an 't please your mastership.

Laun. Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased, or, as you would say in plain terms, gone to heaven.

Gob. Marry, God forbid! the boy was the very staff of my age, my very prop.

Laun. Do I look like a cudgel or a hovel-post, a staff or a prop? Do you know me, father?

47. *sonties*, familiar popular form of 'saints.'

55. *well to live*, healthy, with a long life before him.

71. *hovel-post*, the post of a shed.

Gob. Alack the day, I know you not, young gentleman: but, I pray you, tell me, is my boy, God rest his soul, alive or dead?

Laun. Do you not know me, father?

Gob. Alack, sir, I am sand-blind; I know you not.

Laun. Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son: give me your blessing: truth will come to light; murder cannot be hid long; a man's son may, but at the length truth will out.

Gob. Pray you, sir, stand up: I am sure you are not Launcelot, my boy.

Laun. Pray you, let's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be.

Gob. I cannot think you are my son.

Laun. I know not what I shall think of that: but I am Launcelot, the Jew's man, and I am sure Margery your wife is my mother.

Gob. Her name is Margery, indeed: I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be! what a beard hast thou got! thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail.

Laun. It should seem, then, that Dobbin's tail grows backward: I am sure he had more hair of his tail than I have of my face when I last saw him.

Gob. Lord, how art thou changed! How dost

100. *fill-horse*, shaft-horse.

thou and thy master agree? I have brought him a present. How 'gree you now?

Laun. Well, well: but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master's a very Jew: give him a present! give him a halter: I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come: give me your present to one Master Bassanio, who, indeed, gives rare new liveries: if I serve not him, I will run as far as God has any ground. O rare fortune! here comes the man: to him, father; for I am a Jew, if I serve the Jew any longer.

Enter BASSANIO, *with* LEONARDO *and other followers.*

Bass. You may do so; but let it be so hasted that supper be ready at the farthest by five of the clock. See these letters delivered; put the liveries to making, and desire Gratiano to come anon to my lodging. [*Exit a Servant.*

Laun. To him, father.

Gob. God bless your worship!

Bass. Gramercy! wouldst thou aught with me?

Gob. Here 's my son, sir, a poor boy,—

Laun. Not a poor boy, sir, but the rich Jew's man; that would, sir, as my father shall specify—

Gob. He hath a great infection, sir, as one would say, to serve,—

Laun. Indeed, the short and the long is, I

110. *set up my rest*, resolved; a common phrase from the game of primero, where it was said of the player who, by laying his wager (Sp. *resto*), committed himself to a definite hazard.

115. *me*, ethical dative.

serve the Jew, and have a desire, as my father shall specify—

Gob. His master and he, saving your worship's reverence, are scarce cater-cousins—

Laun. To be brief, the very truth is that the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall frutify unto you—

Gob. I have here a dish of doves that I would bestow upon your worship, and my suit is—

Laun. In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man; and, though I say it, though old man, yet poor man, my father.

Bass. One speak for both. What would you?

Laun. Serve you, sir.

Gob. That is the very defect of the matter, sir.

Bass. I know thee well; thou hast obtain'd thy suit:
Shylock thy master spoke with me this day,
And hath preferr'd thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

Laun. The old proverb is very well parted between my master Shylock and you, sir: you have the grace of God, sir, and he hath enough.

Bass. Thou speak'st it well. Go, father, with thy son.
Take leave of thy old master and inquire
My lodging out. Give him a livery
More guarded than his fellows': see it done.

Laun. Father, in. I cannot get a service, no;

139. *cater-cousins* (French *quatre-cousins*), very distant cousins.

142. *frutify*, for *notify*.

158. *The old proverb;* viz. 'The grace of God is better than riches.'

164. *guarded*, richly laced.

I have ne'er a tongue in my head. Well, if any man in Italy have a fairer table which doth offer to swear upon a book, I shall have good fortune. Go to, here's a simple line of life: here's a small trifle of wives: alas, fifteen wives is nothing! eleven widows and nine maids is a simple coming-in for one man: and then to 'scape drowning thrice, and to be in peril of my life with the edge of a feather-bed; here are simple scapes. Well, if Fortune be a woman, she's a good wench for this gear. Father, come; I'll take my leave of the Jew in the twinkling of an eye.

[*Exeunt Launcelot and Old Gobbo.*

Bass. I pray thee, good Leonardo, think on this:
These things being bought and orderly bestow'd,
Return in haste, for I do feast to-night
My best-esteem'd acquaintance: hie thee, go.

Leon. My best endeavours shall be done herein.

Enter GRATIANO.

Gra. Where is your master?

Leon. Yonder, sir, he walks. [*Exit.*

Gra. Signior Bassanio!

Bass. Gratiano!

Gra. I have a suit to you.

Bass. You have obtain'd it.

Gra. You must not deny me: I must go with you to Belmont.

167. *table*, i.e. in chiromancy the extended palm of the hand. The *line of life* was 'the circular line surrounding the ball of the thumb' (Staunton). 'Long and deep lines from the Mount of Venus [the ball of the thumb] towards the line of life, signifieth so many wives. . . . These lines visible and deep, so many wives the party shall have' (Saunder's *Chiromancie*, quoted by Halliwell). A 'simple' line was one faintly marked; here, of course, ironical.

173. *with the edge of a feather-bed*, through marrying.

Bass. Why, then you must. But hear thee, Gratiano;
Thou art too wild, too rude and bold of voice;
Parts that become thee happily enough
And in such eyes as ours appear not faults;
But where thou art not known, why, there they show
Something too liberal. Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit, lest through thy wild behaviour
I be misconstrued in the place I go to
And lose my hopes.
Gra. Signior Bassanio, hear me:
If I do not put on a sober habit,
Talk with respect and swear but now and then,
Wear prayer-books in my pocket, look demurely,
Nay more, while grace is saying, hood mine eyes
Thus with my hat, and sigh and say 'amen,'
Use all the observance of civility,
Like one well studied in a sad ostent
To please his grandam, never trust me more.
Bass. Well, we shall see your bearing.
Gra. Nay, but I bar to-night: you shall not gauge me
By what we do to-night.
Bass. No, that were pity:
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That purpose merriment. But fare you well:
I have some business.
Gra. And I must to Lorenzo and the rest:
But we will visit you at supper-time. [*Exeunt.*

194. *liberal*, free, unrestrained.
202. *hood mine eyes.* The hat was worn at dinner and merely removed from the head during grace.
204. *civility*, good breeding.
205. *sad ostent*, grave demeanour.

SCENE III. *The same. A room in* SHYLOCK'S *house.*

Enter JESSICA *and* LAUNCELOT.

Jes. I am sorry thou wilt leave my father so:
Our house is hell, and thou, a merry devil,
Didst rob it of some taste of tediousness.
But fare thee well, there is a ducat for thee:
And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest:
Give him this letter; do it secretly;
And so farewell: I would not have my father
See me in talk with thee.

Laun. Adieu! tears exhibit my tongue. Most beautiful pagan, most sweet Jew! if a Christian did not play the knave and get thee, I am much deceived. But, adieu: these foolish drops do something drown my manly spirit: adieu.

Jes. Farewell, good Launcelot.

[*Exit Launcelot.*

Alack, what heinous sin is it in me
To be ashamed to be my father's child!
But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this strife,
Become a Christian and thy loving wife. [*Exit.*

10. *exhibit;* a Launcelotism for 'express' (what I would say with my tongue).

12. *did.* Both the Quartos and the first Folio have 'doe,' giving a possible, but far less pointed sense. *Get* would then = 'obtain.'

SCENE IV. *The same. A street.*

Enter GRATIANO, LORENZO, SALARINO, *and* SALANIO.

Lor. Nay, we will slink away in supper-time,
Disguise us at my lodging and return,
All in an hour.

Gra. We have not made good preparation.

Salar. We have not spoke us yet of torch-bearers.

Salan. 'Tis vile, unless it may be quaintly order'd,
And better in my mind not undertook.

Lor. 'Tis now but four o'clock: we have two hours
To furnish us.

Enter LAUNCELOT, *with a letter.*

Friend Launcelot, what 's the news?

Laun. An it shall please you to break up this, it shall seem to signify.

Lor. I know the hand: in faith, 'tis a fair hand;
And whiter than the paper it writ on
Is the fair hand that writ.

Gra. Love-news, in faith.

Laun. By your leave, sir.

Lor. Whither goest thou?

Laun. Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

Lor. Hold here, take this: tell gentle Jessica I will not fail her; speak it privately.

5. *spoke us . . . of*, made arrangements for.
6. *quaintly*, ingeniously.
10. *break up*, open.

Go, gentlemen, [*Exit Launcelot.*
Will you prepare you for this masque to-night?
I am provided of a torch-bearer.
Salar. Ay, marry, I 'll be gone about it straight.
Salan. And so will I.
Lor. Meet me and Gratiano
At Gratiano's lodging some hour hence.
Salar. 'Tis good we do so.
[*Exeunt Salar. and Salan.*
Gra. Was not that letter from fair Jessica?
Lor. I must needs tell thee all. She hath directed
How I shall take her from her father's house,
What gold and jewels she is furnish'd with,
What page's suit she hath in readiness.
If e'er the Jew her father come to heaven,
It will be for his gentle daughter's sake:
And never dare misfortune cross her foot,
Unless she do it under this excuse,
That she is issue to a faithless Jew.
Come, go with me; peruse this as thou goest:
Fair Jessica shall be my torch-bearer. [*Exeunt.*

SCENE V. *The same. Before* SHYLOCK'S *house.*

Enter SHYLOCK *and* LAUNCELOT.

Shy. Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio:—
What, Jessica!—thou shalt not gormandise,
As thou hast done with me:—What, Jessica!—
And sleep and snore, and rend apparel out;—

36. *And never dare*, spoken as a wish, *And may misfortune never dare.*
36. *foot*, path.
37. *she*, i.e. misfortune.
38. *faithless*, unbelieving.

Why, Jessica, I say!

Laun. Why, Jessica!

Shy. Who bids thee call? I do not bid thee call.

Laun. Your worship was wont to tell me that I could do nothing without bidding.

Enter JESSICA.

Jes. Call you? what is your will?

Shy. I am bid forth to supper, Jessica:
There are my keys. But wherefore should I go?
I am not bid for love; they flatter me:
But yet I 'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house. I am right loath to go:
There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.

Laun. I beseech you, sir, go: my young master doth expect your reproach.

Shy. So do I his.

Laun. And they have conspired together, I will not say you shall see a masque; but if you do, then it was not for nothing that my nose fell a-bleeding on Black-Monday last at six o'clock i' the morning, falling out that year on Ash-Wednesday was four year, in the afternoon.

Shy. What, are there masques? Hear you me, Jessica:
Lock up my doors; and when you hear the drum
And the vile squealing of the wry-neck'd fife,

25. *Black-Monday*, Easter Monday; so called from the sufferings of Edward III.'s forces on that day in the unfortunate campaign of 1360, when encamped before Paris.

30. *wry-neck'd fife.* The old English flute had a beak-shaped mouthpiece. The context makes this sense more likely than that of the musician, whose attitude in playing equally justified the epithet, as in Barnaby Riche's *Aphorisms:* 'A *fife* is a wry-neckt musician, for he always looks away from his instrument.'

Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnish'd faces,
But stop my house's ears, I mean my casements:
Let not the sound of shallow foppery enter
My sober house. By Jacob's staff, I swear,
I have no mind of feasting forth to-night:
But I will go. Go you before me, sirrah;
Say I will come.

Laun. I will go before, sir. Mistress, look out at window, for all this;
There will come a Christian by,
Will be worth a Jewës eye. [*Exit.*

Shy. What says that fool of Hagar's offspring, ha?

Jes. His words were 'Farewell, mistress;' nothing else.

Shy. The patch is kind enough, but a huge feeder;
Snail-slow in profit, and he sleeps by day
More than the wild-cat: drones hive not with me;
Therefore I part with him, and part with him
To one that I would have him help to waste
His borrow'd purse. Well, Jessica, go in:
Perhaps I will return immediately:
Do as I bid you; shut doors after you:
Fast bind, fast find;
A proverb never stale in thrifty mind. [*Exit.*

Jes. Farewell; and if my fortune be not crost,
I have a father, you a daughter, lost. [*Exit.*

33. *varnish'd*, painted.

36. *Jacob's staff;* cf. Gen. xxxii. 10, and Heb. xi. 21. The phrase was currently used for a pilgrim's staff, S. James (Jacob) being the patron saint of pilgrims.

43. *worth a Jewës eye*, a proverbial expression still current. *Jewes* is the reading of both Qq and Ff; *Jewess* is not necessary to the sense, 'Jew' being for both sexes, as in ii. 3. 10 above.

46. *patch*, clown (from his motley dress).

SCENE VI. *The same.*

Enter GRATIANO *and* SALARINO, *masqued.*

Gra. This is the pent-house under which Lorenzo
Desired us to make stand.

Salar. His hour is almost past.

Gra. And it is marvel he out-dwells his hour,
For lovers ever run before the clock.

Salar. O, ten times faster Venus' pigeons fly
To seal love's bonds new-made, than they are wont
To keep obliged faith unforfeited!

Gra. That ever holds: who riseth from a feast
With that keen appetite that he sits down?
Where is the horse that doth untread again
His tedious measures with the unbated fire
That he did pace them first? All things that are,
Are with more spirit chased than enjoy'd.
How like a younker or a prodigal
The scarfed bark puts from her native bay,
Hugg'd and embraced by the strumpet wind!
How like the prodigal doth she return,
With over-weather'd ribs and ragged sails,
Lean, rent and beggar'd by the strumpet wind!

Salar. Here comes Lorenzo: more of this hereafter.

Enter LORENZO.

Lor. Sweet friends, your patience for my long abode;

1. *pent-house*, porch or other projecting part of a building.
5. *fly to seal*, i.e. fly, bearing Venus on her way to seal, etc.
7. *obliged*, contracted.
10. *untread*, retrace.
14. *younker*, young man.
15. *scarfed*, decorated with flags.
18. *over-weather'd*, weather-beaten.
21. *abode*, tarrying.

Not I, but my affairs, have made you wait:
When you shall please to play the thieves for wives,
I 'll watch as long for you then. Approach;
Here dwells my father Jew. Ho! who 's within?

Enter JESSICA, *above, in boy's clothes.*

Jes. Who are you? Tell me, for more certainty,
Albeit I 'll swear that I do know your tongue.
Lor. Lorenzo, and thy love.
Jes. Lorenzo, certain, and my love indeed,
For who love I so much? And now who knows
But you, Lorenzo, whether I am yours?
Lor. Heaven and thy thoughts are witness that thou art.
Jes. Here, catch this casket; it is worth the pains.
I am glad 'tis night, you do not look on me,
For I am much ashamed of my exchange:
But love is blind and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformed to a boy.
Lor. Descend, for you must be my torch-bearer.
Jes. What, must I hold a candle to my shames?
They in themselves, good sooth, are too too light.
Why, 'tis an office of discovery, love;
And I should be obscured.
Lor. So are you, sweet,
Even in the lovely garnish of a boy.
But come at once;
For the close night doth play the runaway,
And we are stay'd for at Bassanio's feast.

44. *should*, ought to. 45. *garnish*, equipment.
47. *close*, secret.

Jes. I will make fast the doors, and gild myself
With some more ducats, and be with you straight.
[*Exit above.*

Gra. Now, by my hood, a Gentile and no Jew.

Lor. Beshrew me but I love her heartily;
For she is wise, if I can judge of her;
And fair she is, if that mine eyes be true;
And true she is, as she hath proved herself;
And therefore, like herself, wise, fair and true,
Shall she be placed in my constant soul.

Enter JESSICA, *below.*

What, art thou come? On, gentlemen; away!
Our masquing mates by this time for us stay.
[*Exit with Jessica and Salarino.*

Enter ANTONIO.

Ant. Who 's there?

Gra. Signior Antonio!

Ant. Fie, fie, Gratiano! where are all the rest?
'Tis nine o'clock: our friends all stay for you.
No masque to-night: the wind is come about;
Bassanio presently will go aboard:
I have sent twenty out to seek for you.

Gra. I am glad on 't: I desire no more delight
Than to be under sail and gone to-night. [*Exeunt.*

SCENE VII. *Belmont. A room in* PORTIA'S *house.*

Flourish of cornets. Enter PORTIA, *with the* PRINCE OF MOROCCO, *and their trains.*

Por. Go draw aside the curtains, and discover
The several caskets to this noble prince.
Now make your choice.

Mor. The first, of gold, who this inscription bears,
'Who chooseth me shall gain what many men desire;'
The second, silver, which this promise carries,
'Who chooseth me shall get as much as he deserves;'
This third, dull lead, with warning all as blunt,
'Who chooseth me must give and hazard all he hath.'
How shall I know if I do choose the right?
Por. The one of them contains my picture, prince;
If you choose that, then I am yours withal.
Mor. Some god direct my judgement! Let me see;
I will survey the inscriptions back again.
What says this leaden casket?
'Who chooseth me must give and hazard all he hath.'
Must give: for what? for lead? hazard for lead?
This casket threatens. Men that hazard all
Do it in hope of fair advantages:
A golden mind stoops not to shows of dross;
I'll then nor give nor hazard aught for lead.
What says the silver with her virgin hue?
'Who chooseth me shall get as much as he deserves.'
As much as he deserves! Pause there, Morocco,
And weigh thy value with an even hand:
If thou be'st rated by thy estimation,
Thou dost deserve enough; and yet enough
May not extend so far as to the lady:
And yet to be afeard of my deserving
Were but a weak disabling of myself.
As much as I deserve! Why, that's the lady:

30. *disabling*, undervaluing.

I do in birth deserve her, and in fortunes,
In graces and in qualities of breeding;
But more than these, in love I do deserve.
What if I stray'd no further, but chose here?
Let's see once more this saying graved in gold;
'Who chooseth me shall gain what many men desire.'
Why, that's the lady; all the world desires her;
From the four corners of the earth they come,
To kiss this shrine, this mortal-breathing saint:
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now
For princes to come view fair Portia:
The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar
To stop the foreign spirits, but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is't like that lead contains her? 'Twere damnation
To think so base a thought: it were too gross
To rib her cerecloth in the obscure grave.
Or shall I think in silver she's immured,
Being ten times undervalued to tried gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in England
A coin that bears the figure of an angel
Stamped in gold, but that's insculp'd upon;
But here an angel in a golden bed

41. *Hyrcanian deserts;* Hyrcania was the name given by the ancients to the district south of the Caspian.

51. *To rib her cerecloth,* to enclose her shroud of waxed linen.

53. *ten times undervalued.* In 1600 the ratio of value between gold and silver was as ten to one.

56. *angel,* coin of the value of ten shillings.

57. *insculp'd upon,* carved in relief. The contrast is between the mere stamped impress of the angel upon the gold, and the portrait set or framed in it.

Lies all within. Deliver me the key:
Here do I choose, and thrive I as I may!
Por. There, take it, prince; and if my form lie there,
Then I am yours. [*He unlocks the golden casket.*
Mor. O hell! what have we here?
A carrion Death, within whose empty eye
There is a written scroll! I 'll read the writing.
[*Reads*] All that glisters is not gold;
Often have you heard that told:
Many a man his life hath sold
But my outside to behold:
Gilded tombs do worms infold.
Had you been as wise as bold,
Young in limbs, in judgement old,
Your answer had not been inscroll'd:
Fare you well; your suit is cold.
Cold, indeed; and labour lost:
Then, farewell, heat, and welcome, frost!
Portia, adieu. I have too grieved a heart
To take a tedious leave: thus losers part.
[*Exit with his train. Flourish of cornets.*
Por. A gentle riddance. Draw the curtains, go.
Let all of his complexion choose me so. [*Exeunt.*

Scene VIII. *Venice. A street.*

Enter Salarino *and* Salanio.

Salar. Why, man, I saw Bassanio under sail:

63. *carrion Death*, fleshless skull.

72. *Your . . . inscroll'd.* This is loosely expressed, but clearly means: 'Such an answer as this had not been written (so far as you are concerned).'

75. *farewell, heat, and welcome, frost!* a sorrowful inversion of the saying 'farewell, frost,' currently used, according to Halliwell, in taking leave of anything unpleasant.

With him is Gratiano gone along;
And in their ship I am sure Lorenzo is not.
Salan. The villain Jew with outcries raised the duke,
Who went with him to search Bassanio's ship.
Salar. He came too late, the ship was under sail:
But there the duke was given to understand
That in a gondola were seen together
Lorenzo and his amorous Jessica:
Besides, Antonio certified the duke
They were not with Bassanio in his ship.
Salan. I never heard a passion so confused,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
'My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stolen from me by my daughter!
And jewels, two stones, two rich and precious stones,
Stolen by my daughter! Justice! find the girl;
She hath the stones upon her, and the ducats.'
Salar. Why, all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats.
Salan. Let good Antonio look he keep his day,
Or he shall pay for this.
Salar. Marry, well remember'd.
I reason'd with a Frenchman yesterday,
Who told me, in the narrow seas that part
The French and English, there miscarried
A vessel of our country richly fraught:
I thought upon Antonio when he told me;
And wish'd in silence that it were not his.
Salan. You were best to tell Antonio what you hear;

27. *reason'd*, conversed.

Yet do not suddenly, for it may grieve him.
Salar. A kinder gentleman treads not the earth.
I saw Bassanio and Antonio part:
Bassanio told him he would make some speed
Of his return: he answer'd, 'Do not so;
Slubber not business for my sake, Bassanio,
But stay the very riping of the time;
And for the Jew's bond which he hath of me,
Let it not enter in your mind of love:
Be merry, and employ your chiefest thoughts
To courtship and such fair ostents of love
As shall conveniently become you there:'
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,
And with affection wondrous sensible
He wrung Bassanio's hand; and so they parted.
Salan. I think he only loves the world for him.
I pray thee, let us go and find him out
And quicken his embraced heaviness
With some delight or other.
Salar. Do we so. [*Exeunt.*

SCENE IX. *Belmont. A room in* PORTIA'S *house.*

Enter NERISSA *with a* Servitor.

Ner. Quick, quick, I pray thee; draw the curtain straight:
The Prince of Arragon hath ta'en his oath,
And comes to his election presently.

39. *Slubber*, neglect, slur over.
48. *sensible*, sensitive, keen.
52. *his embraced heaviness*, the grief he hugs.

Flourish of cornets. Enter the PRINCE OF ARRAGON, PORTIA, *and their trains.*

Por. Behold, there stand the caskets, noble prince:
If you choose that wherein I am contain'd,
Straight shall our nuptial rites be solemnized:
But if you fail, without more speech, my lord,
You must be gone from hence immediately.
Ar. I am enjoin'd by oath to observe three things:
First, never to unfold to any one
Which casket 'twas I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage:
Lastly,
If I do fail in fortune of my choice,
Immediately to leave you and be gone.
Por. To these injunctions every one doth swear
That comes to hazard for my worthless self.
Ar. And so have I address'd me. Fortune now
To my heart's hope! Gold; silver; and base lead.
'Who chooseth me must give and hazard all he hath.'
You shall look fairer, ere I give or hazard.
What says the golden chest? ha! let me see:
'Who chooseth me shall gain what many men desire.'
What many men desire! that 'many' may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach;
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,
Even in the force and road of casualty.

19. *address'd*, prepared. refer to.
25. *be meant by*, be meant to 26. *fool;* adjectival.

I will not choose what many men desire,
Because I will not jump with common spirits
And rank me with the barbarous multitudes.
Why, then to thee, thou silver treasure-house;
Tell me once more what title thou dost bear:
'Who chooseth me shall get as much as he deserves:'
And well said too; for who shall go about
To cozen fortune and be honourable
Without the stamp of merit? Let none presume
To wear an undeserved dignity.
O, that estates, degrees and offices
Were not derived corruptly, and that clear honour
Were purchased by the merit of the wearer!
How many then should cover that stand bare!
How many be commanded that command!
How much low peasantry would then be glean'd
From the true seed of honour! and how much honour
Pick'd from the chaff and ruin of the times
To be new-varnish'd! Well, but to my choice:
'Who chooseth me shall get as much as he deserves.'
I will assume desert. Give me a key for this,
And instantly unlock my fortunes here.

[*He opens the silver casket.*

Por. Too long a pause for that which you find there.

Ar. What 's here? the portrait of a blinking idiot
Presenting me a schedule! I will read it.
How much unlike art thou to Portia!

32. *jump with*, agree with.
41. *estates*, dignities.
42. *clear*, pure, blameless; a proleptic use, this being the result of its having been 'purchased by the merit of the wearer.'
43. *purchased*, won.
44. *cover*, keep the hat on.
48. *ruin*, débris.

How much unlike my hopes and my deservings!
'Who chooseth me shall have as much as he deserves.'
Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?
Por. To offend, and judge, are distinct offices,
And of opposed natures.
Ar. What is here?
[*Reads*] The fire seven times tried this:
Seven times tried that judgement is,
That did never choose amiss.
Some there be that shadows kiss;
Such have but a shadow's bliss:
There be fools alive, I wis,
Silver'd o'er; and so was this.
Take what wife you will to bed,
I will ever be your head:
So be gone: you are sped.

Still more fool I shall appear
By the time I linger here:
With one fool's head I came to woo,
But I go away with two.
Sweet, adieu. I'll keep my oath,
Patiently to bear my wroth.
[*Exeunt Arragon and train.*

Por. Thus hath the candle singed the moth.
O, these deliberate fools! when they do choose,
They have the wisdom by their wit to lose.
Ner. The ancient saying is no heresy,
Hanging and wiving goes by destiny.
Por. Come, draw the curtain, Nerissa.

Enter a Servant.

Serv. Where is my lady?

Por. Here: what would my lord?
Serv. Madam, there is alighted at your gate
A young Venetian, one that comes before
To signify the approaching of his lord;
From whom he bringeth sensible regreets,
To wit, besides commends and courteous breath,
Gifts of rich value. Yet I have not seen
So likely an ambassador of love:
A day in April never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.
Por. No more, I pray thee: I am half afeard
Thou wilt say anon he is some kin to thee,
Thou spend'st such high-day wit in praising him.
Come, come, Nerissa; for I long to see
Quick Cupid's post that comes so mannerly.
Ner. Bassanio, lord Love, if thy will it be!
[*Exeunt.*

ACT III.

SCENE I. *Venice. A street.*

Enter SALANIO *and* SALARINO.

Salan. Now, what news on the Rialto?
Salar. Why, yet it lives there unchecked that Antonio hath a ship of rich lading wrecked on

85. *my lord;* a playful rejoinder to the servant's 'my lady.' The servant's following speech, with its unreserved flow of 'high-day wit,' shows that these pleasant familiarities were the rule in Portia's household.

89. *sensible regreets*, tangible, substantial greetings.
90. *commends*, commendations.
94. *costly*, rich, luxuriant.
98. *high-day*, holiday; extravagant.

the narrow seas; the Goodwins, I think they call the place; a very dangerous flat and fatal, where the carcases of many a tall ship lie buried, as they say, if my gossip Report be an honest woman of her word.

Salan. I would she were as lying a gossip in that as ever knapped ginger or made her neighbours believe she wept for the death of a third husband. But it is true, without any slips of prolixity or crossing the plain highway of talk, that the good Antonio, the honest Antonio,—— O that I had a title good enough to keep his name company!—

Salar. Come, the full stop.

Salan. Ha! what sayest thou? Why, the end is, he hath lost a ship.

Salar. I would it might prove the end of his losses.

Salan. Let me say 'amen' betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

Enter SHYLOCK.

How now, Shylock! what news among the merchants?

Shy. You knew, none so well, none so well as you, of my daughter's flight.

Salar. That's certain: I, for my part, knew the tailor that made the wings she flew withal.

Salan. And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam.

Shy. She is damned for it.

4. *narrow seas*, English Channel.

10. *knapped*, nibbled.

32. *complexion*, nature.

Salar. That 's certain, if the devil may be her judge.

Shy. My own flesh and blood to rebel!

Salan. Out upon it, old carrion! rebels it at these years?

Shy. I say, my daughter is my flesh and blood.

Salar. There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no?

Shy. There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

Salar. Why, I am sure, if he forfeit, thou wilt not take his flesh: what 's that good for?

Shy. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what 's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we

47. *a prodigal*, i.e. from Shylock's point of view.
49. *smug*, neat and trim.

not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me, I will execute, and it shall go hard but I will better the instruction.

Enter a Servant.

Serv. Gentlemen, my master Antonio is at his house and desires to speak with you both.

Salar. We have been up and down to seek him.

Enter TUBAL.

Salan. Here comes another of the tribe: a third cannot be matched, unless the devil himself turn Jew. [*Exeunt Salan., Salar., and Servant.*

Shy. How now, Tubal! what news from Genoa? hast thou found my daughter?

Tub. I often came where I did hear of her, but cannot find her.

Shy. Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so: and I know not what's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the

72. ***humility***, humanity (which Shakespeare uses only in the sense of 'human nature').

thief; and no satisfaction, no revenge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding.

Tub. Yes, other men have ill luck too: Antonio, as I heard in Genoa,—

Shy. What, what, what? ill luck, ill luck?

Tub. Hath an argosy cast away, coming from Tripolis.

Shy. I thank God, I thank God. Is 't true, is 't true?

Tub. I spoke with some of the sailors that escaped the wreck.

Shy. I thank thee, good Tubal: good news, good news! ha, ha! where? in Genoa?

Tub. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

Shy. Thou stickest a dagger in me: I shall never see my gold again: fourscore ducats at a sitting! fourscore ducats!

Tub. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

Shy. I am very glad of it: I 'll plague him; I 'll torture him: I am glad of it.

Tub. One of them showed me a ring that he had of your daughter for a monkey.

Shy. Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was a bachelor: I would not have given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone.

126. *turquoise.* The stone was especially valued for its supposed virtue of growing bright or dim according to the fluctuations in the health of the wearer. But we are clearly intended to believe that for Shylock it counted for something as the gift of 'Leah,'—a humanising touch of great value in the picture.

Shy. Nay, that 's true, that 's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal. [*Exeunt.*

SCENE II. *Belmont. A room in* PORTIA'S *house.*

Enter BASSANIO, PORTIA, GRATIANO, NERISSA, *and* Attendants.

Por. I pray you, tarry: pause a day or two
Before you hazard; for, in choosing wrong,
I lose your company: therefore forbear awhile.
There 's something tells me, but it is not love,
I would not lose you; and you know yourself,
Hate counsels not in such a quality.
But lest you should not understand me well,—
And yet a maiden hath no tongue but thought,—
I would detain you here some month or two
Before you venture for me. I could teach you
How to choose right, but I am then forsworn;
So will I never be: so may you miss me;
But if you do, you 'll make me wish a sin,
That I had been forsworn. Beshrew your eyes,
They have o'erlook'd me and divided me;
One half of me is yours, the other half yours,
Mine own, I would say; but if mine, then yours,
And so all yours. O, these naughty times
Put bars between the owners and their rights!
And so, though yours, not yours. Prove it so,
Let fortune go to hell for it, not I.

15. *o'erlook'd*, bewitched. 18. *naughty*, evil.

I speak too long; but 'tis to peize the time,
To eke it and to draw it out in length,
To stay you from election.
Bass. Let me choose;
For as I am, I live upon the rack.
Por. Upon the rack, Bassanio! then confess
What treason there is mingled with your love.
Bass. None but that ugly treason of mistrust,
Which makes me fear the enjoying of my love:
There may as well be amity and life
'Tween snow and fire, as treason and my love.
Por. Ay, but I fear you speak upon the rack,
Where men enforced do speak anything.
Bass. Promise me life, and I'll confess the truth.
Por. Well then, confess and live.
Bass. 'Confess' and 'love'
Had been the very sum of my confession:
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.
Por. Away, then! I am lock'd in one of them:
If you do love me, you will find me out.
Nerissa and the rest, stand all aloof.
Let music sound while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in music: that the comparison
May stand more proper, my eye shall be the stream
And watery death-bed for him. He may win;
And what is music then? Then music is
Even as the flourish when true subjects bow
To a new-crowned monarch: such it is
As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear
And summon him to marriage. Now he goes,

22. *peize*, prolong (as if by hanging weights to the end).

With no less presence, but with much more love,
Than young Alcides, when he did redeem
The virgin tribute paid by howling Troy
To the sea-monster: I stand for sacrifice;
The rest aloof are the Dardanian wives,
With bleared visages, come forth to view
The issue of the exploit. Go, Hercules!
Live thou, I live: with much much more dismay
I view the fight than thou that makest the fray.

Music, whilst BASSANIO *comments on the caskets to himself.*

SONG.

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.
It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell:
I'll begin it,—Ding, dong, bell.

All. Ding, dong, bell.

Bass. So may the outward shows be least themselves:
The world is still deceived with ornament.
In law, what plea so tainted and corrupt
But, being season'd with a gracious voice,
Obscures the show of evil? In religion,
What damned error, but some sober brow

54. *more love;* 'because Hercules rescued Hesione, not for love of the lady, but for the sake of the horses promised him by Laomedon' (Ov. *Met.* xi. 199 f.).

63. *fancy*, love.

66. *Reply, reply.* This appears as a marginal direction in all the old copies.

Will bless it and approve it with a text,
Hiding the grossness with fair ornament?
There is no vice so simple but assumes
Some mark of virtue on his outward parts:
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward search'd, have livers white as milk;
And these assume but valour's excrement
To render them redoubted! Look on beauty,
And you shall see 'tis purchased by the weight;
Which therein works a miracle in nature,
Making them lightest that wear most of it:
So are those crisped snaky golden locks
Which make such wanton gambols with the wind,
Upon supposed fairness, often known
To be the dowry of a second head,
The skull that bred them in the sepulchre.
Thus ornament is but the guiled shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on
To entrap the wisest. Therefore, thou gaudy gold,
Hard food for Midas, I will none of thee;
Nor none of thee, thou pale and common drudge
'Tween man and man: but thou, thou meagre lead,
Which rather threatenest than dost promise aught,

79. *approve*, confirm.

87. *excrement*, outgrowth, beard.

97. *guiled*, guileful, treacherous.

99. *Indian beauty*. 'Beauty' is probably a blunder, due to the 'beauteous' of the line above. It has been suggested that he was recalling a passage in Montaigne (*Ess.* ii. 12), 'The Indians describe it [beauty] black and swarthy, with blubbered thick lips, with a broad and flat nose.' In this case, he must have read the original, Florio's translation having appeared only in 1603. But the use of the word 'beauty' remains awkward and un-Shakespearean.

Thy paleness moves me more than eloquence;
And here choose I: joy be the consequence!
Por. [*Aside*] How all the other passions fleet to air,
As doubtful thoughts, and rash-embraced despair,
And shuddering fear, and green-eyed jealousy!
O love,
Be moderate; allay thy ecstasy;
In measure rein thy joy; scant this excess.
I feel too much thy blessing: make it less,
For fear I surfeit.
Bass. What find I here?
[*Opening the leaden casket.*
Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are sever'd lips,
Parted with sugar breath: so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter plays the spider and hath woven
A golden mesh to entrap the hearts of men
Faster than gnats in cobwebs: but her eyes,—
How could he see to do them? having made one,
Methinks it should have power to steal both his
And leave itself unfurnish'd. Yet look, how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here 's the scroll,

106. *Thy paleness moves me.* Since paleness is just above disparagingly ascribed to silver, Warburton proposed to read *plainness* here. The verbal inconsistency is, however, dramatic enough. Gold and silver are condemned as 'ornament,' and then, even in their ornamental character, disparaged as 'gaudy and 'pale'; whereas the 'paleness' of lead becomes a virtue, because it is associated with no pretensions.

116. *counterfeit*, portrait.

127. *unfurnish'd*, unprovided (with a fellow).

The continent and summary of my fortune.
[*Reads*] You that choose not by the view,
Chance as fair and choose as true!
Since this fortune falls to you,
Be content and seek no new.
If you be well pleased with this
And hold your fortune for your bliss,
Turn you where your lady is
And claim her with a loving kiss.
A gentle scroll. Fair lady, by your leave;
I come by note, to give and to receive.
Like one of two contending in a prize,
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or no;
So, thrice-fair lady, stand I, even so;
As doubtful whether what I see be true,
Until confirm'd, sign'd, ratified by you.
Por. You see me, Lord Bassanio, where I stand,
Such as I am: though for myself alone
I would not be ambitious in my wish,
To wish myself much better; yet, for you
I would be trebled twenty times myself;
A thousand times more fair, ten thousand times
More rich;
That only to stand high in your account,
I might in virtues, beauties, livings, friends,
Exceed account; but the full sum of me
Is sum of something, which, to term in gross,

131. *continent*, inventory or abstract; explicit statement.
141. *by note*, in conformity with the scroll (as if this were a bill, specifying payments to be made or received).
158. *livings*, possessions.
160. *sum of something.* The Quartos have *sum of nothing.* But Portia's humility is not abject.
160. *to term in gross*, to state it in general terms.

Is an unlesson'd girl, unschool'd, unpractised;
Happy in this, she is not yet so old
But she may learn; happier than this,
She is not bred so dull but she can learn;
Happiest of all is that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted: but now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants and this same myself
Are yours, my lord: I give them with this ring;
Which when you part from, lose, or give away,
Let it presage the ruin of your love
And be my vantage to exclaim on you.
Bass. Madam, you have bereft me of all words,
Only my blood speaks to you in my veins;
And there is such confusion in my powers,
As, after some oration fairly spoke
By a beloved prince, there doth appear
Among the buzzing pleased multitude;
Where every something, being blent together,
Turns to a wild of nothing, save of joy,
Express'd and not express'd. But when this ring
Parts from this finger, then parts life from hence:
O, then be bold to say Bassanio's dead!
Ner. My lord and lady, it is now our time,
That have stood by and seen our wishes prosper,
To cry, good joy: good joy, my lord and lady!
Gra. My lord Bassanio and my gentle lady,
I wish you all the joy that you can wish;
For I am sure you can wish none from me:

176. *vantage*, opportunity.

And when your honours mean to solemnize
The bargain of your faith, I do beseech you,
Even at that time I may be married too.

Bass. With all my heart, so thou canst get a wife.

Gra. I thank your lordship, you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You loved, I loved for intermission.
No more pertains to me, my lord, than you.
Your fortune stood upon the casket there,
And so did mine too, as the matter falls;
For wooing here until I sweat again,
And swearing till my very roof was dry
With oaths of love, at last, if promise last,
I got a promise of this fair one here
To have her love, provided that your fortune
Achieved her mistress.

Por. Is this true, Nerissa?

Ner. Madam, it is, so you stand pleased withal.

Bass. And do you, Gratiano, mean good faith?

Gra. Yes, faith, my lord.

Bass. Our feast shall be much honour'd in your marriage.

Gra. We'll play with them the first boy for a thousand ducats.

Ner. What, and stake down?

Gra. No; we shall ne'er win at that sport, and stake down.
But who comes here? Lorenzo and his infidel?
What, and my old Venetian friend Salerio?

201. *for intermission.* If the punctuation is right, this can only mean that we (both) loved in order to avoid delay or loss of time. But Theobald's conjecture, 'for intermission (*i.e.* inaction). No more pertains to me, my lord, than you,' gives a clearer meaning and keeps up better the symmetrical antitheses of the context.

Enter LORENZO, JESSICA, *and* SALERIO, *a Messenger from Venice.*

Bass. Lorenzo and Salerio, welcome hither;
If that the youth of my new interest here
Have power to bid you welcome. By your leave,
I bid my very friends and countrymen,
Sweet Portia, welcome.
Por. So do I, my lord:
They are entirely welcome.
Lor. I thank your honour. For my part, my lord,
My purpose was not to have seen you here;
But meeting with Salerio by the way,
He did intreat me, past all saying nay,
To come with him along.
Saler. I did, my lord;
And I have reason for it. Signor Antonio
Commends him to you. [*Gives Bassanio a letter.*
Bass. Ere I ope his letter,
I pray you, tell me how my good friend doth.
Saler. Not sick, my lord, unless it be in mind;
Nor well, unless in mind: his letter there
Will show you his estate.
Gra. Nerissa, cheer yon stranger; bid her welcome.
Your hand, Salerio: what 's the news from Venice?
How doth that royal merchant, good Antonio?
I know he will be glad of our success;
We are the Jasons, we have won the fleece.
Saler. I would you had won the fleece that he hath lost.
Por. There are some shrewd contents in yon same paper,
That steals the colour from Bassanio's cheek:
Some dear friend dead; else nothing in the world

239. *estate*, condition. 246. *shrewd*, shrewish, mischievous.

Could turn so much the constitution
Of any constant man. What, worse and worse!
With leave, Bassanio; I am half yourself,
And I must freely have the half of anything
That this same paper brings you.
Bass. O sweet Portia,
Here are a few of the unpleasant'st words
That ever blotted paper! Gentle lady,
When I did first impart my love to you,
I freely told you, all the wealth I had
Ran in my veins, I was a gentleman;
And then I told you true: and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you
My state was nothing, I should then have told you
That I was worse than nothing; for, indeed,
I have engaged myself to a dear friend,
Engaged my friend to his mere enemy,
To feed my means. Here is a letter, lady;
The paper as the body of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Salerio?
Have all his ventures fail'd? What, not one hit?
From Tripolis, from Mexico and England,
From Lisbon, Barbary and India?
And not one vessel 'scape the dreadful touch
Of merchant-marring rocks?
Saler. Not one, my lord.
Besides, it should appear, that if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature, that did bear the shape of man,
So keen and greedy to confound a man:
He plies the duke at morning and at night,

250. *constant*, firm. 265. *mere*, absolute.
269. *Issuing*, sending forth.

And doth impeach the freedom of the state,
If they deny him justice: twenty merchants,
The duke himself, and the magnificoes
Of greatest port, have all persuaded with him;
But none can drive him from the envious plea
Of forfeiture, of justice and his bond.
Jes. When I was with him I have heard him swear
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him: and I know, my lord,
If law, authority and power deny not,
It will go hard with poor Antonio.
Por. Is it your dear friend that is thus in trouble?
Bass. The dearest friend to me, the kindest man,
The best-condition'd and unwearied spirit
In doing courtesies, and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy.
Por. What sum owes he the Jew?
Bass. For me three thousand ducats.
Por. What, no more?
Pay him six thousand, and deface the bond;
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.
First go with me to church and call me wife,
And then away to Venice to your friend;
For never shall you lie by Portia's side

280. *freedom*, the power of obtaining redress at law.
283. *port*, importance.
ib. *persuaded*, used persuasion.
295. *unwearied*, most unwearied; the previous adjective expressing the superlative for both, as in ii. 1. 46.

With an unquiet soul. You shall have gold
To pay the petty debt twenty times over:
When it is paid, bring your true friend along.
My maid Nerissa and myself meantime
Will live as maids and widows. Come, away!
For you shall hence upon your wedding-day:
Bid your friends welcome, show a merry cheer:
Since you are dear bought, I will love you dear.
But let me hear the letter of your friend.

Bass. [*Reads*] Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit; and since in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death. Notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter.

Por. O love, dispatch all business, and be gone!

Bass. Since I have your good leave to go away,
I will make haste: but, till I come again,
No bed shall e'er be guilty of my stay,
No rest be interposer 'twixt us twain.

[*Exeunt.*

SCENE III. *Venice. A street.*

Enter SHYLOCK, SALARINO, ANTONIO, *and* Gaoler.

Shy. Gaoler, look to him: tell not me of mercy;
This is the fool that lent out money gratis:
Gaoler, look to him.

Ant. Hear me yet, good Shylock.

314. *cheer*, countenance.

Shy. I 'll have my bond; speak not against my bond:
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause;
But, since I am a dog, beware my fangs:
The duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.
Ant. I pray thee, hear me speak.
Shy. I 'll have my bond; I will not hear thee speak:
I 'll have my bond; and therefore speak no more.
I 'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I 'll have no speaking: I will have my bond.
[*Exit.*
Salar. It is the most impenetrable cur
That ever kept with men.
Ant. Let him alone:
I 'll follow him no more with bootless prayers.
He seeks my life; his reason well I know:
I oft deliver'd from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.
Salar. I am sure the duke
Will never grant this forfeiture to hold.
Ant. The duke cannot deny the course of law:
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of his state;
Since that the trade and profit of the city

9. *fond*, foolish.

27. *commodity*, convenience, legal advantages. The subject of 'will impeach' is 'the denial of commodity' expressed, in a Shakespearean way, by 'the commodity, if it be denied.'

Consisteth of all nations. Therefore, go:
These griefs and losses have so bated me,
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor.
Well, gaoler, on. Pray God, Bassanio come
To see me pay his debt, and then I care not!
[*Exeunt.*

SCENE IV. *Belmont. A room in* PORTIA'S *house.*

Enter PORTIA, NERISSA, LORENZO, JESSICA, *and* BALTHASAR.

Lor. Madam, although I speak it in your presence,
You have a noble and a true conceit
Of god-like amity; which appears most strongly
In bearing thus the absence of your lord.
But if you knew to whom you show this honour,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know you would be prouder of the work
Than customary bounty can enforce you.
Por. I never did repent for doing good, 10
Nor shall not now: for in companions
That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion
Of lineaments, of manners and of spirit;
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,

32. *bated*, reduced, emaciated.
2. *conceit*, conception, idea.
9. *i.e.* Than ordinary acts of generosity can make you.
12. *waste*, spend, pass.

How little is the cost I have bestow'd
In purchasing the semblance of my soul
From out the state of hellish misery!
This comes too near the praising of myself;
Therefore no more of it: hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return: for mine own part,
I have toward heaven breathed a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return:
There is a monastery two miles off;
And there will we abide. I do desire you
Not to deny this imposition;
The which my love and some necessity
Now lays upon you.

Lor. Madam, with all my heart;
I shall obey you in all fair commands.

Por. My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.
And so farewell, till we shall meet again.

Lor. Fair thoughts and happy hours attend on you!

Jes. I wish your ladyship all heart's content.

Por. I thank you for your wish, and am well pleased
To wish it back on you: fare you well, Jessica.

[*Exeunt Jessica and Lorenzo.*

Now, Balthasar,
As I have ever found thee honest-true,
So let me find thee still. Take this same letter,
And use thou all the endeavour of a man
In speed to Padua: see thou render this

25. ***husbandry***, government. 33. ***imposition***, charge.

Into my cousin's hand, Doctor Bellario;
And, look, what notes and garments he doth give thee,
Bring them, I pray thee, with imagined speed
Unto the traject, to the common ferry
Which trades to Venice. Waste no time in words,
But get thee gone: I shall be there before thee.

Balth. Madam, I go with all convenient speed.
[*Exit.*

Por. Come on, Nerissa; I have work in hand
That you yet know not of: we 'll see our husbands
Before they think of us.

Ner. Shall they see us?

Por. They shall, Nerissa; but in such a habit,
That they shall think we are accomplished
With that we lack. I 'll hold thee any wager,
When we are both accoutred like young men,
I 'll prove the prettier fellow of the two,
And wear my dagger with the braver grace,
And speak between the change of man and boy
With a reed voice, and turn two mincing steps
Into a manly stride, and speak of frays
Like a fine bragging youth, and tell quaint lies,
How honourable ladies sought my love,
Which I denying, they fell sick and died;
I could not do withal; then I 'll repent,
And wish, for all that, that I had not kill'd them;
And twenty of these puny lies I 'll tell,

52. *with imagined speed*, as quick as thought.

52. *imagined*, imaginable.

53. *traject*. Both Qq and Ff give *tranect*, which is probably a printer's error for *traject*, an Anglicised equivalent of the actual Venetian name *traghetto*. Shakespeare himself cannot have blundered in a word of obvious Latin derivation.

54. *trades*, plies.

56. *convenient speed*, the speed appropriate to the occasion.

61. *accomplished*, furnished.

69. *quaint*, ingenious.

72. *do withal*, help it.

That men shall swear I have discontinued school
Above a twelvemonth. I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practise.

Ner. Why, shall we turn to men?

Por. Fie, what a question's that,
If thou wert near a lewd interpreter!
But come, I'll tell thee all my whole device
When I am in my coach, which stays for us
At the park gate; and therefore haste away,
For we must measure twenty miles to-day.

[*Exeunt.*

SCENE V. *The same. A garden.*

Enter LAUNCELOT *and* JESSICA.

Laun. Yes, truly; for, look you, the sins of the father are to be laid upon the children: therefore, I promise ye, I fear you. I was always plain with you, and so now I speak my agitation of the matter: therefore be of good cheer, for truly I think you are damned. There is but one hope in it that can do you any good; and that is but a kind of bastard hope neither.

Jes. And what hope is that, I pray thee?

Laun. Marry, you may partly hope that your father got you not, that you are not the Jew's daughter.

Jes. That were a kind of bastard hope, indeed: so the sins of my mother should be visited upon me.

Laun. Truly then I fear you are damned both by father and mother: thus when I shun

3. *fear*, fear for. 5. *agitation*, i.e. cogitation.

Scylla, your father, I fall into Charybdis, your mother: well, you are gone both ways.

Jes. I shall be saved by my husband; he hath made me a Christian.

Laun. Truly, the more to blame he: we were Christians enow before; e'en as many as could well live, one by another. This making of Christians will raise the price of hogs: if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

Enter LORENZO.

Jes. I'll tell my husband, Launcelot, what you say: here he comes.

Lor. I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners.

Jes. Nay, you need not fear us, Lorenzo: Launcelot and I are out. He tells me flatly, there is no mercy for me in heaven, because I am a Jew's daughter: and he says, you are no good member of the commonwealth, for in converting Jews to Christians, you raise the price of pork.

Lor. I shall answer that better to the commonwealth than you can the getting up of the negro's belly: the Moor is with child by you, Launcelot.

Laun. It is much that the Moor should be more than reason: but if she be less than an honest woman, she is indeed more than I took her for.

Lor. How every fool can play upon the word! I think the best grace of wit will shortly turn

25. *one by another*, side by side, *i.e.* where they compete for a livelihood.

into silence, and discourse grow commendable in none only but parrots. Go in, sirrah; bid them prepare for dinner.

Laun. That is done, sir; they have all stomachs.

Lor. Goodly Lord, what a wit-snapper are you! then bid them prepare dinner.

Laun. That is done too, sir; only 'cover' is the word.

Lor. Will you cover then, sir?

Laun. Not so, sir, neither; I know my duty.

Lor. Yet more quarrelling with occasion! Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning: go to thy fellows; bid them cover the table, serve in the meat, and we will come in to dinner.

Laun. For the table, sir, it shall be served in; for the meat, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern. [*Exit.*

Lor. O dear discretion, how his words are suited!

The fool hath planted in his memory
An army of good words; and I do know
A many fools, that stand in better place,
Garnish'd like him, that for a tricksy word
Defy the matter. How cheer'st thou, Jessica?
And now, good sweet, say thy opinion,
How dost thou like the Lord Bassanio's wife?

Jes. Past all expressing. It is very meet
The Lord Bassanio live an upright life;
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;
And if on earth he do not mean it, then

82. *mean*, intend, seek (*i.e.* heaven, by living 'an upright life').

In reason he should never come to heaven.
Why, if two gods should play some heavenly match
And on the wager lay two earthly women,
And Portia one, there must be something else
Pawn'd with the other, for the poor rude world
Hath not her fellow.
Lor. Even such a husband
Hast thou of me as she is for a wife.
Jes. Nay, but ask my opinion too of that.
Lor. I will anon: first, let us go to dinner.
Jes. Nay, let me praise you while I have a stomach.
Lor. No, pray thee, let it serve for table-talk;
Then, howsoe'er thou speak'st, 'mong other things
I shall digest it.
Jes. Well, I 'll set you forth. [*Exeunt.*

ACT IV.

SCENE I. *Venice. A court of justice.*

Enter the DUKE, *the* Magnificoes, ANTONIO, BASSANIO, GRATIANO, SALERIO, *and others.*

Duke. What, is Antonio here?
Ant. Ready, so please your grace.
Duke. I am sorry for thee: thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty

92. *stomach*, inclination, mind (with a play, as usual, upon the ordinary sense).

From any dram of mercy.

Ant. I have heard
Your grace hath ta'en great pains to qualify
His rigorous course; but since he stands obdurate
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am arm'd
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

Duke. Go one, and call the Jew into the court.

Saler. He is ready at the door: he comes, my lord.

Enter SHYLOCK

Duke. Make room, and let him stand before our face.
Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act; and then 'tis thought
Thou 'lt show thy mercy and remorse more strange
Than is thy strange apparent cruelty;
And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touch'd with human gentleness and love,
Forgive a moiety of the principal;
Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enow to press a royal merchant down
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never train'd

6. *dram*, minute quantity, 'drop,' 'grain.'
10. *envy*, maligaity.
20. *remorse*, compassion.
26. *moiety*, a part (not necessarily a half).

To offices of tender courtesy.
We all expect a gentle answer, Jew.
Shy. I have possess'd your grace of what I purpose;
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond:
If you deny it, let the danger light
Upon your charter and your city's freedom.
You 'll ask me, why I rather choose to have
A weight of carrion flesh than to receive
Three thousand ducats: I'll not answer that:
But, say, it is my humour: is it answer'd?
What if my house be troubled with a rat
And I be pleased to give ten thousand ducats
To have it baned? What, are you answer'd yet?
Some men there are love not a gaping pig;
Some, that are mad if they behold a cat;
And others, when the bagpipe sings i' the nose,
Cannot contain their urine: for affection,
Mistress of passion, sways it to the mood,

33. *offices*, duties.

35. *possess'd*, informed.

37. *the due and forfeit*, the forfeit which is due.

39. *your charter*. Shakespeare attributes to Venice the status of an English city, deriving its privileges from a charter granted and liable to be revoked by the king.

46. *baned*, poisoned.

47. *Some men there are love not a gaping pig:* this was proverbially said of the Jews themselves, though not of them exclusively. Cf. Webster, *Duchess of Malfy*, iii. 2. 255:—

> He could not abide to see a pig's head gaping:
> I thought your grace would find him a Jew.

The writer of the MS. poem, 'The New Metamorphosis' (1600-13), records how a certain captain suddenly withdrew from a feast

> because a Pigge came to the table
> Which to abide by no meanes he was able.

51. *Mistress*. In Ff and Qq this opens a new sentence, and appears as *Masters* or *Maisters*. This probably stands for *Mistress*. The present punctuation, first proposed by Thirlby, is almost certainly right. *Masters* more probably stands for *mistress* than for *master*. The meaning is that feeling (passion) is absolutely under the control of the physical sensibilities.

Of what it likes or loathes. Now, for your answer:
As there is no firm reason to be render'd,
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a woollen bag-pipe; but of force
Must yield to such inevitable shame
As to offend, himself being offended;
So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answer'd?

Bass. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.

Shy. I am not bound to please thee with my answers.

Bass. Do all men kill the things they do not love?

Shy. Hates any man the thing he would not kill?

Bass. Every offence is not a hate at first.

Shy. What, wouldst thou have a serpent sting thee twice?

Ant. I pray you, think you question with the Jew:
You may as well go stand upon the beach
And bid the main flood bate his usual height;
You may as well use question with the wolf
Why he hath made the ewe bleat for the lamb;

56. *woollen*. This is found in all the old editions. *Wawling*, *swollen*, *bollen* ('swollen, inflated,' used by Shakespeare in *Lucrece* in 1417) have been variously proposed. But 'woollen' may refer to the covering of the wind-bag. In any case, a neutral epithet suggesting that the bagpipe like the cat is 'harmless and necessary,' is more likely to be right than 'wawling' or 'swollen,' which would directly suggest its strident effects: for Shylock's point is that for these antipathies there is 'no firm reason' to be given.

You may as well forbid the mountain pines
To wag their high tops and to make no noise,
When they are fretten with the gusts of heaven;
You may as well do any thing most hard,
As seek to soften that—than which what's harder?—
His Jewish heart: therefore, I do beseech you,
Make no more offers, use no farther means,
But with all brief and plain conveniency
Let me have judgement and the Jew his will.
Bass. For thy three thousand ducats here is six.
Shy. If every ducat in six thousand ducats
Were in six parts and every part a ducat,
I would not draw them; I would have my bond.
Duke. How shalt thou hope for mercy, rendering none?
Shy. What judgement shall I dread, doing no wrong?
You have among you many a purchased slave,
Which, like your asses and your dogs and mules,
You use in abject and in slavish parts,
Because you bought them: shall I say to you,
Let them be free, marry them to your heirs?
Why sweat they under burthens? let their beds
Be made as soft as yours and let their palates
Be season'd with such viands? You will answer
'The slaves are ours:' so do I answer you:
The pound of flesh, which I demand of him,
Is dearly bought; 'tis mine and I will have it.
If you deny me, fie upon your law!
There is no force in the decrees of Venice.
I stand for judgement: answer; shall I have it?
Duke. Upon my power I may dismiss this court,
Unless Bellario, a learned doctor,

77. *fretten*, fretted, lashed. 82. *conveniency*, expedition. 92. *parts*, tasks.

Whom I have sent for to determine this,
Come here to-day.
Saler. My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.
Duke. Bring us the letters; call the messenger.
Bass. Good cheer, Antonio! What, man, courage yet!
The Jew shall have my flesh, blood, bones and all,
Ere thou shalt lose for me one drop of blood.
Ant. I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit
Drops earliest to the ground; and so let me:
You cannot better be employ'd, Bassanio,
Than to live still and write mine epitaph.

Enter NERISSA, *dressed like a lawyer's clerk.*

Duke. Came you from Padua, from Bellario?
Ner. From both, my lord. Bellario greets your grace. [*Presenting a letter.*
Bass. Why dost thou whet thy knife so earnestly?
Shy. To cut the forfeiture from that bankrupt there.
Gra. Not on thy sole, but on thy soul, harsh Jew,
Thou makest thy knife keen; but no metal can,
No, not the hangman's axe, bear half the keenness

106. *to determine this*, i.e. to act not merely as advocate, but as judge in the cause. The procedure here indicated, by which the State-appointed magistrate could freely delegate the decision of a case to an independent jurisconsult chosen by himself, had of course no parallel in the England of Shakespeare. But it seems still to prevail in Spain (Doyle, quoted by Furness, *Var. ed.* p. 406). Shakespeare was simply following the novel.

123. *sole . . . soul.* The two words were still (till about 1650) distinguishable to the ear, the vowel of *soul* being heard as a diphthong (*ôu*), that of *o* as a single sound.

125. *hangman's*, executioner's.

Of thy sharp envy. Can no prayers pierce thee?
Shy. No, none that thou hast wit enough to make.
Gra. O, be thou damn'd, inexorable dog!
And for thy life let justice be accused.
Thou almost makest me waver in my faith
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men: thy currish spirit
Govern'd a wolf, who, hang'd for human slaughter,
Even from the gallows did his fell soul fleet,
And, whilst thou lay'st in thy unhallow'd dam,
Infused itself in thee; for thy desires
Are wolvish, bloody, starved and ravenous.
Shy. Till thou canst rail the seal from off my bond,
Thou but offend'st thy lungs to speak so loud:
Repair thy wit, good youth, or it will fall
To cureless ruin. I stand here for law.
Duke. This letter from Bellario doth commend
A young and learned doctor to our court.
Where is he?
Ner. He attendeth here hard by,
To know your answer, whether you 'll admit him.
Duke. With all my heart. Some three or four of you
Go give him courteous conduct to this place.
Meantime the court shall hear Bellario's letter.

128. *inexorable;* so F_3, F_4. Qq, F_1, and F_2 have an anomalous *inexecrable*, which the editors explain, 'not to be execrated enough.' But the change is very slight, and Gratiano's last words, 'Can no prayers pierce thee?' are altogether in its favour. Shakespeare's Latin words are always used with a consciousness of their derivation.

134. *who, . . . slaughter;* this is a sort of nominative absolute, the subject of *fleet* being 'his soul.' Animals, both wild and tame, were on the Continent still regarded as quasi-legal subjects, tried, and executed.

140. *offend'st*, dost violence to.

142. *cureless*, irremediable.

Clerk. [*Reads*] Your grace shall understand that at the receipt of your letter I am very sick: but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome; his name is Balthasar. I acquainted him with the cause in controversy between the Jew and Antonio the merchant: we turned o'er many books together: he is furnished with my opinion; which, bettered with his own learning, the greatness whereof I cannot enough commend, comes with him, at my importunity, to fill up your grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack a reverend estimation; for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

Duke. You hear the learn'd Bellario, what he writes:
And here, I take it, is the doctor come.

Enter PORTIA, *dressed like a doctor of laws.*

Give me your hand. Come you from old Bellario?

Por. I did, my lord.

Duke. You are welcome: take your place.
Are you acquainted with the difference
That holds this present question in the court?

Por. I am informed throughly of the cause.
Which is the merchant here, and which the Jew?

Duke. Antonio and old Shylock, both stand forth.

Por. Is your name Shylock?

Shy. Shylock is my name.

Por. Of a strange nature is the suit you follow;
Yet in such rule that the Venetian law

Cannot impugn you as you do proceed.
You stand within his danger, do you not?
Ant. Ay, so he says.
Por. Do you confess the bond?
Ant. I do.
Por. Then must the Jew be merciful.
Shy. On what compulsion must I? tell me that.
Por. The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea;
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.
Shy. My deeds upon my head! I crave the law,
The penalty and forfeit of my bond.
Por. Is he not able to discharge the money?
Bass. Yes, here I tender it for him in the court;
Yea, twice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,

180. *danger*, power to harm.

On forfeit of my hands, my head, my heart:
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority:
To do a great right, do a little wrong,
And curb this cruel devil of his will.
Por. It must not be; there is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent,
And many an error by the same example
Will rush into the state: it cannot be.
Shy. A Daniel come to judgement! yea, a Daniel!
O wise young judge, how I do honour thee!
Por. I pray you, let me look upon the bond.
Shy. Here 'tis, most reverend doctor, here it is.
Por. Shylock, there's thrice thy money offer'd thee.
Shy. An oath, an oath, I have an oath in heaven:
Shall I lay perjury upon my soul?
No, not for Venice.
Por. Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. Be merciful:
Take thrice thy money; bid me tear the bond.
Shy. When it is paid according to the tenour.
It doth appear you are a worthy judge;
You know the law, your exposition
Hath been most sound: I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgement: by my soul I swear
There is no power in the tongue of man
To alter me: I stay here on my bond.
Ant. Most heartily I do beseech the court
To give the judgement.

Por. Why then, thus it is:
You must prepare your bosom for his knife.
Shy. O noble judge! O excellent young man!
Por. For the intent and purpose of the law
Hath full relation to the penalty,
Which here appeareth due upon the bond.
Shy. 'Tis very true: O wise and upright judge!
How much more elder art thou than thy looks!
Por. Therefore lay bare your bosom.
Shy. Ay, his breast:
So says the bond: doth it not, noble judge?
'Nearest his heart:' those are the very words.
Por. It is so. Are there balance here to weigh
The flesh?
Shy. I have them ready.
Por. Have by some surgeon, Shylock, on your charge.
To stop his wounds, lest he do bleed to death.
Shy. Is it so nominated in the bond?
Por. It is not so express'd: but what of that?
'Twere good you do so much for charity.
Shy. I cannot find it; 'tis not in the bond.
Por. You, merchant, have you any thing to say?
Ant. But little: I am arm'd and well prepared.
Give me your hand, Bassanio: fare you well!
Grieve not that I am fallen to this for you;
For herein Fortune shows herself more kind
Than is her custom: it is still her use
To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow
An age of poverty; from which lingering penance
Of such misery doth she cut me off.
Commend me to your honourable wife:
Tell her the process of Antonio's end;
Say how I loved you, speak me fair in death;

257. *on your charge*, at your expense. 271. *age*, old age.

And, when the tale is told, bid her be judge
Whether Bassanio had not once a love.
Repent but you that you shall lose your friend,
And he repents not that he pays your debt;
For if the Jew do cut but deep enough,
I'll pay it presently with all my heart.
Bass. Antonio, I am married to a wife
Which is as dear to me as life itself;
But life itself, my wife, and all the world,
Are not with me esteem'd above thy life:
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.
Por. Your wife would give you little thanks for that,
If she were by, to hear you make the offer.
Gra. I have a wife, whom, I protest, I love:
I would she were in heaven, so she could
Entreat some power to change this currish Jew.
Ner. 'Tis well you offer it behind her back;
The wish would make else an unquiet house.
Shy. These be the Christian husbands. I have a daughter;
Would any of the stock of Barrabas
Had been her husband rather than a Christian!
[*Aside.*
We trifle time: I pray thee, pursue sentence.
Por. A pound of that same merchant's flesh is thine:
The court awards it, and the law doth give it.
Shy. Most rightful judge!
Por. And you must cut this flesh from off his breast:
The law allows it, and the court awards it.
Shy. Most learned judge! A sentence! Come, prepare!

278, 279. *Repent*, regret.

Por. Tarry a little; there is something else.
This bond doth give thee here no jot of blood;
The words expressly are 'a pound of flesh:'
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice.
Gra. O upright judge! Mark, Jew: O learned judge!
Shy. Is that the law?
Por. Thyself shalt see the act:
For, as thou urgest justice, be assured
Thou shalt have justice, more than thou desirest,
Gra. O learned judge! Mark, Jew: a learned judge!
Shy. I take this offer, then; pay the bond thrice
And let the Christian go.
Bass. Here is the money.
Por. Soft!
The Jew shall have all justice; soft! no haste:
He shall have nothing but the penalty.
Gra. O Jew! an upright judge, a learned judge!
Por. Therefore prepare thee to cut off the flesh.
Shed thou no blood, nor cut thou less nor more
But just a pound of flesh: if thou cut'st more
Or less than a just pound, be it but so much
As makes it light or heavy in the substance,
Or the division of the twentieth part
Of one poor scruple, nay, if the scale do turn
But in the estimation of a hair,
Thou diest and all thy goods are confiscate.
Gra. A second Daniel, a Daniel, Jew!
Now, infidel, I have you on the hip.
Por. Why doth the Jew pause? take thy forfeiture.

Shy. Give me my principal, and let me go.
Bass. I have it ready for thee; here it is.
Por. He hath refused it in the open court:
He shall have merely justice and his bond.
Gra. A Daniel, still say I, a second Daniel!
I thank thee, Jew, for teaching me that word.
Shy. Shall I not have barely my principal?
Por. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.
Shy. Why, then the devil give him good of it!
I 'll stay no longer question.
Por. Tarry, Jew:
The law hath yet another hold on you.
It is enacted in the laws of Venice,
If it be proved against an alien
That by direct or indirect attempts
He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the state;
And the offender's life lies in the mercy
Of the duke only, 'gainst all other voice.
In which predicament, I say, thou stand'st;
For it appears, by manifest proceeding,
That indirectly and directly too
Thou hast contrived against the very life
Of the defendant; and thou hast incurr'd
The danger formerly by me rehearsed.
Down therefore and beg mercy of the duke.
Gra. Beg that thou mayst have leave to hang thyself:
And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord;
Therefore thou must be hang'd at the state's charge.

357. *predicament*, condition.

Duke. That thou shalt see the difference of our spirits,
I pardon thee thy life before thou ask it:
For half thy wealth, it is Antonio's;
The other half comes to the general state,
Which humbleness may drive unto a fine.
Por. Ay, for the state, not for Antonio.
Shy. Nay, take my life and all; pardon not that:
You take my house when you do take the prop
That doth sustain my house; you take my life
When you do take the means whereby I live.
Por. What mercy can you render him, Antonio?
Gra. A halter gratis; nothing else, for God's sake.
Ant. So please my lord the duke and all the court
To quit the fine for one half of his goods,
I am content; so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter:
Two things provided more, that, for this favour,
He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possess'd,
Unto his son Lorenzo and his daughter.
Duke. He shall do this, or else I do recant
The pardon that I late pronounced here.
Por. Art thou contented, Jew? what dost thou say?
Shy. I am content.
Por. Clerk, draw a deed of gift.
Shy. I pray you, give me leave to go from hence;
I am not well: send the deed after me,
And I will sign it.

372. *drive unto*, reduce to.
373. Such reduction is only to affect the half assigned to the State.

Duke. Get thee gone, but do it.
Gra. In christening shalt thou have two godfathers:
Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not the font.
[*Exit Shylock.*
Duke. Sir, I entreat you home with me to dinner.
Por. I humbly do desire your grace of pardon:
I must away this night toward Padua,
And it is meet I presently set forth.
Duke. I am sorry that your leisure serves you not.
Antonio, gratify this gentleman,
For, in my mind, you are much bound to him.
[*Exeunt Duke and his train.*
Bass. Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted
Of grievous penalties; in lieu whereof,
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.
Ant. And stand indebted, over and above,
In love and service to you evermore.
Por. He is well paid that is well satisfied;
And I, delivering you, am satisfied
And therein do account myself well paid:
My mind was never yet more mercenary.
I pray you, know me when we meet again:
I wish you well, and so I take my leave.
Bass. Dear sir, of force I must attempt you further:
Take some remembrance of us, as a tribute,
Not as a fee: grant me two things, I pray you,
Not to deny me, and to pardon me.

399. *ten more godfathers.* The English institution of jury thus figures in the Venetian court side by side with the un-English system of delegation.
406. *gratify*, reward.
410. *in lieu*, in consideration.
412. *cope*, meet, requite (a more courteous and indirect word than 'reward').

Por. You press me far, and therefore I will yield.
[*To Ant.*] Give me your gloves, I 'll wear them for your sake;
[*To Bass.*] And, for your love, I 'll take this ring from you:
Do not draw back your hand; I 'll take no more;
And you in love shall not deny me this.
Bass. This ring, good sir, alas, it is a trifle!
I will not shame myself to give you this.
Por. I will have nothing else but only this;
And now methinks I have a mind to it.
Bass. There 's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation:
Only for this, I pray you, pardon me.
Por. I see, sir, you are liberal in offers:
You taught me first to beg; and now methinks
You teach me how a beggar should be answer'd.
Bass. Good sir, this ring was given me by my wife;
And when she put it on, she made me vow
That I should neither sell nor give nor lose it.
Por. That 'scuse serves many men to save their gifts.
An if your wife be not a mad-woman,
And know how well I have deserved the ring,
She would not hold out enemy for ever,
For giving it to me. Well, peace be with you!
[*Exeunt Portia and Nerissa.*
Ant. My Lord Bassanio, let him have the ring:
Let his deservings and my love withal
Be valued 'gainst your wife's commandëment.

451. *commandëment.* This quadrisyllabic form of the word is given in Qq and Ff.

Bass. Go, Gratiano, run and overtake him;
Give him the ring, and bring him, if thou canst,
Unto Antonio's house: away! make haste.
[*Exit Gratiano.*
Come, you and I will thither presently;
And in the morning early will we both
Fly toward Belmont: come, Antonio. [*Exeunt.*

SCENE II. *The same. A street.*

Enter PORTIA *and* NERISSA.

Por. Inquire the Jew's house out, give him this deed
And let him sign it: we'll away to-night
And be a day before our husbands home:
This deed will be well welcome to Lorenzo.

Enter GRATIANO.

Gra. Fair sir, you are well o'erta'en:
My Lord Bassanio upon more advice
Hath sent you here this ring, and doth entreat
Your company at dinner.
Por. That cannot be:
His ring I do accept most thankfully:
And so, I pray you, tell him: furthermore,
I pray you, show my youth old Shylock's house.
Gra. That will I do.
Ner. Sir, I would speak with you.
[*Aside to Por.*] I'll see if I can get my husband's ring,
Which I did make him swear to keep for ever.
Por. [*Aside to Ner.*] Thou mayst, I warrant. We shall have old swearing

6. *advice*, reflection.

That they did give the rings away to men;
But we'll outface them, and outswear them too.
[*Aloud*] Away! make haste: thou know'st where
I will tarry.
Ner. Come, good sir, will you show me to this
house? [*Exeunt.*

ACT V

SCENE I. *Belmont. Avenue to* PORTIA'S *house.*

Enter LORENZO *and* JESSICA.

Lor. The moon shines bright: in such a night
as this,
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus methinks mounted the Troyan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.
Jes. In such a night
Did Thisbe fearfully o'ertrip the dew,
And saw the lion's shadow ere himself,
And ran dismay'd away.
Lor. In such a night

4. *Troilus.* This must have been taken from Chaucer's *Troilus and Creseide*, v. 666:—

Upon the walles faste eek wolde he walke,
And on the Grekes ost he wolde see,
And to himself right thus he wolde talke,
Lo yonder is my blissful lady free,
Or elles yonder, ther tho tentes be!
And thennes comth this eyr, that is so sote,
That in my soule I feel it doth me bote!

7. *Thisbe.* It was pointed out by Hunter (*New Illustrations*, i. 309) that this and the following allusion to Dido and Medea may have been directly suggested by Chaucer's *Legend of Good Women*, where their stories occur in the same order. The *Troilus and Creseide* immediately precedes the *Legend* in the old Folio edition.

Stood Dido with a willow in her hand
Upon the wild sea banks, and waft her love
To come again to Carthage.
Jes. In such a night
Medea gather'd the enchanted herbs
That did renew old Æson.
Lor. In such a night
Did Jessica steal from the wealthy Jew,
And with an unthrift love did run from Venice
As far as Belmont.
Jes. In such a night
Did young Lorenzo swear he loved her well,
Stealing her soul with many vows of faith
And ne'er a true one.
Lor. In such a night
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.
Jes. I would out-night you, did nobody come;
But, hark, I hear the footing of a man.

Enter STEPHANO.

Lor. Who comes so fast in silence of the night?
Steph. A friend.
Lor. A friend! what friend? your name, I pray you, friend?
Steph. Stephano is my name; and I bring word
My mistress will before the break of day
Be here at Belmont: she doth stray about
By holy crosses, where she kneels and prays
For happy wedlock hours.
Lor. Who comes with her?
Steph. None but a holy hermit and her maid.

11. *waft*, wafted.
13. *Medea.* Shakespeare's chief authority for this story was no doubt Ovid's ***Metamorphoses***, bk. vii., where the moonlight night is specially mentioned.
16. ***unthrift***, prodigal.

I pray you, is my master yet return'd?
Lor. He is not, nor we have not heard from him.
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

Laun. Sola, sola! wo ha, ho! sola, sola!
Lor. Who calls?
Laun. Sola! did you see Master Lorenzo?
Master Lorenzo, sola, sola!
Lor. Leave hollaing, man: here.
Laun. Sola! where? where?
Lor. Here.
Laun. Tell him there's a post come from my master, with his horn full of good news: my master will be here ere morning. [*Exit.*
Lor. Sweet soul, let's in, and there expect their coming.
And yet no matter: why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air.
[*Exit Stephano.*
How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:

39. *sola;* an imitation of the post-horn.
56. *in*, into.
57. *touches*, notes (evoked by the touch of the musician); so in v. 67.
59. *patines*, plates of silver or gold used in the administration of the Eucharist. It has been suggested that the reference is to golden cloud flakes drifting across the sky. But the context makes it clear that the stars are meant.

There 's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Enter Musicians.

Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear
And draw her home with music. [*Music.*

Jes. I am never merry when I hear sweet music.

Lor. The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music: therefore the poet

62. *quiring*, singing in concert.

63-65. The germ of this conception is due to Plato, who imagined the eight planetary spheres to be occupied by singing sirens, whose notes formed a perfect diapason. 'Upon each of the spheres (*κύκλων*) is a siren, who is borne round with the sphere, uttering a single note; and the eight notes compose a single harmony' (*Rep.* bk. x. p. 617). But Shakespeare attributes song not to the 'spheres' in which the planets were set, nor even only to the planets, but to all the myriad stars of the firmament. Possibly a reminiscence of Job's, 'the morning stars sang together,' may have converted an unlearned man's impression of Plato's sublime dream into Shakespeare's yet sublimer one.

65. *close it in.* So Q_2, Q_1, and F, 'close in it.' 'It' is 'the soul,' understood from v. 63; but referring now (by a bold transfer of meaning) to the soul of the listener, not that of the singing sphere.

77. *mutual*, general.

79. *the poet.* Probably Ovid, who tells the story in the *Metamorphoses*, a book peculiarly familiar to Shakespeare.

Did feign that Orpheus drew trees, stones and floods;
Since nought so stockish, hard and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted. Mark the music.

Enter PORTIA *and* NERISSA.

Por. That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.
Ner. When the moon shone, we did not see the candle.
Por. So doth the greater glory dim the less:
A substitute shines brightly as a king
Until a king be by, and then his state
Empties itself, as doth an inland brook
Into the main of waters. Music! hark!
Ner. It is your music, madam, of the house.
Por. Nothing is good, I see, without respect:
Methinks it sounds much sweeter than by day.
Ner. Silence bestows that virtue on it, madam.
Por. The crow doth sing as sweetly as the lark
When neither is attended, and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
To their right praise and true perfection!

99. *without respect*, except in relation to other things.
103. *attended*, attended to.

Peace, ho! the moon sleeps with Endymion
And would not be awaked. [*Music ceases.*
Lor. That is the voice,
Or I am much deceived, of Portia.
Por. He knows me as the blind man knows the cuckoo,
By the bad voice.
Lor. Dear lady, welcome home.
Por. We have been praying for our husbands' healths,
Which speed, we hope, the better for our words.
Are they return'd?
Lor. Madam, they are not yet;
But there is come a messenger before,
To signify their coming.
Por. Go in, Nerissa;
Give order to my servants that they take
No note at all of our being absent hence;
Nor you, Lorenzo; Jessica, nor you.
[*A tucket sounds.*
Lor. Your husband is at hand; I hear his trumpet:
We are no tell-tales, madam; fear you not.
Por. This night methinks is but the daylight sick;
It looks a little paler: 'tis a day,
Such as the day is when the sun is hid.

Enter BASSANIO, ANTONIO, GRATIANO, *and their followers.*

Bass. We should hold day with the Antipodes,
If you would walk in absence of the sun.
Por. Let me give light, but let me not be light;
For a light wife doth make a heavy husband,
And never be Bassanio so for me:

121. *tucket*, flourish of trumpets.

But God sort all! You are welcome home, my lord.
Bass. I thank you, madam. Give welcome to my friend.
This is the man, this is Antonio,
To whom I am so infinitely bound.
Por. You should in all sense be much bound to him,
For, as I hear, he was much bound for you.
Ant. No more than I am well acquitted of.
Por. Sir, you are very welcome to our house:
It must appear in other ways than words,
Therefore I scant this breathing courtesy.
Gra. [*To Ner.*] By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk:
Would he were gelt that had it, for my part,
Since you do take it, love, so much at heart.
Por. A quarrel, ho, already! what's the matter?
Gra. About a hoop of gold, a paltry ring
That she did give me, whose posy was
For all the world like cutler's poetry
Upon a knife, 'Love me, and leave me not.'
Ner. What talk you of the posy or the value?
You swore to me, when I did give it you,
That you would wear it till your hour of death,
And that it should lie with you in your grave:
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it.
Gave it a judge's clerk! no, God's my judge,
The clerk will ne'er wear hair on's face that had it.
Gra. He will, an if he live to be a man.
Ner. Ay, if a woman live to be a man.

32. *sort*, dispose.
141. *scant*, shorten.
ib. *breathing*, spoken.
144. *gelt*, gelded, mutilated.
148. *posy*, the motto inscribed on the inner side of a ring.
156. *respective*, scrupulous, mindful.

Gra. Now, by this hand, I gave it to a youth,
A kind of boy, a little scrubbed boy,
No higher than thyself, the judge's clerk,
A prating boy, that begg'd it as a fee:
I could not for my heart deny it him.
Por. You were to blame, I must be plain with you,
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger
And so riveted with faith unto your flesh.
I gave my love a ring and made him swear
Never to part with it; and here he stands;
I dare be sworn for him he would not leave it
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief:
An 'twere to me, I should be mad at it.
Bass. [*Aside*] Why, I were best to cut my left hand off
And swear I lost the ring defending it.
Gra. My Lord Bassanio gave his ring away
Unto the judge that begg'd it and indeed
Deserved it too; and then the boy, his clerk,
That took some pains in writing, he begg'd mine;
And neither man nor master would take aught
But the two rings.
Por. What ring gave you, my lord?
Not that, I hope, which you received of me.
Bass. If I could add a lie unto a fault,
I would deny it; but you see my finger
Hath not the ring upon it; it is gone.
Por. Even so void is your false heart of truth.
By heaven, I will ne'er come in your bed
Until I see the ring.
Ner. Nor I in yours

162. *scrubbed*, stunted.
169. *so riveted*. *So* is probably a copyist's blunder, due to the *so* in 167.

Till I again see mine.

Bass. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When nought would be accepted but the ring,
You would abate the strength of your displeasure.

Por. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honour to contain the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleased to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?
Nerissa teaches me what to believe:
I'll die for't but some woman had the ring.

Bass. No, by my honour, madam, by my soul,
No woman had it, but a civil doctor,
Which did refuse three thousand ducats of me
And begg'd the ring; the which I did deny him
And suffer'd him to go displeased away;
Even he that did uphold the very life
Of my dear friend. What should I say, sweet lady?
I was enforced to send it after him;
I was beset with shame and courtesy;
My honour would not let ingratitude

193 foll. *the ring.* Shakespeare had already used this device in *King John*, iii. 1. 12-15, *Rich. III.*, i. 3. 292-294, but for pathetic not playful effect, the speakers being Constance and Queen Margaret. It occurs also in the pseudo-Shakespearean *Edward III.*, ii. 1. (8 consecutive lines), and in *The Fair Maid of the Exchange* (10 lines).

201. *contain*, keep, retain. 'Had you known how your own honour was involved in keeping the ring.'

206. *ceremony*, object of sacred affection.

210. *civil doctor*, doctor of civil law.

So much besmear it. Pardon me, good lady;
For, by these blessed candles of the night,
Had you been there, I think you would have begg'd
The ring of me to give the worthy doctor.
Por. Let not that doctor e'er come near my house:
Since he hath got the jewel that I loved,
And that which you did swear to keep for me,
I will become as liberal as you;
I 'll not deny him any thing I have,
No, not my body nor my husband's bed:
Know him I shall, I am well sure of it:
Lie not a night from home; watch me like Argus:
If you do not, if I be left alone,
Now, by mine honour, which is yet mine own,
I 'll have that doctor for my bedfellow.
Ner. And I his clerk; therefore be well advised
How you do leave me to mine own protection.
Gra. Well, do you so: let not me take him, then;
For if I do, I 'll mar the young clerk's pen.
Ant. I am the unhappy subject of these quarrels.
Por. Sir, grieve not you; you are welcome notwithstanding.
Bass. Portia, forgive me this enforced wrong;
And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself—
Por. Mark you but that!
In both my eyes he doubly sees himself;
In each eye, one: swear by your double self,
And there 's an oath of credit.
Bass. Nay, but hear me:
Pardon this fault, and by my soul I swear
I never more will break an oath with thee.
Ant. I once did lend my body for his wealth;

249. *wealth*, welfare.

Which, but for him that had your husband's ring,
Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.
Por. Then you shall be his surety. Give him this
And bid him keep it better than the other.
Ant. Here, Lord Bassanio; swear to keep this ring.
Bass. By heaven, it is the same I gave the doctor!
Por. I had it of him: pardon me, Bassanio;
For, by this ring, the doctor lay with me.
Ner. And pardon me, my gentle Gratiano;
For that same scrubbed boy, the doctor's clerk,
In lieu of this last night did lie with me.
Gra. Why, this is like the mending of highways
In summer, where the ways are fair enough:
What, are we cuckolds ere we have deserved it?
Por. Speak not so grossly. You are all amazed:
Here is a letter; read it at your leisure;
It comes from Padua, from Bellario:
There you shall find that Portia was the doctor,
Nerissa there her clerk: Lorenzo here
Shall witness I set forth as soon as you
And even but now return'd; I have not yet
Enter'd my house. Antonio, you are welcome;
And I have better news in store for you
Than you expect: unseal this letter soon;
There you shall find three of your argosies
Are richly come to harbour suddenly:
You shall not know by what strange accident
I chanced on this letter.
Ant. I am dumb.
Bass. Were you the doctor and I knew you not?

262. *In lieu of this*, in consideration of this (ring).

Gra. Were you the clerk that is to make me cuckold?

Ner. Ay, but the clerk that never means to do it,
Unless he live until he be a man.

Bass. Sweet doctor, you shall be my bedfellow:
When I am absent, then lie with my wife.

Ant. Sweet lady, you have given me life and living:
For here I read for certain that my ships
Are safely come to road.

Por. How now, Lorenzo!
My clerk hath some good comforts too for you.

Ner. Ay, and I 'll give them him without a fee.
There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possess'd of.

Lor. Fair ladies, you drop manna in the way
Of starved people.

Por. It is almost morning,
And yet I am sure you are not satisfied
Of these events at full. Let us go in;
And charge us there upon inter'gatories,
And we will answer all things faithfully.

Gra. Let it be so: the first inter'gatory
That my Nerissa shall be sworn on is,
Whether till the next night she had rather stay,
Or go to bed now, being two hours to day:
But were the day come, I should wish it dark,
That I were couching with the doctor's clerk.
Well, while I live I 'll fear no other thing
So sore as keeping safe Nerissa's ring. [*Exeunt.*

298. *inter'gatories*, a legal term; questions put to a sworn-witness.

THE
MERRY WIVES OF WINDSOR

DRAMATIS PERSONÆ

SIR JOHN FALSTAFF.
FENTON, a gentleman.
SHALLOW, a country justice.
SLENDER, cousin to Shallow.
FORD, PAGE, } two gentlemen dwelling at Windsor.
WILLIAM PAGE, a boy, son to Page.
SIR HUGH EVANS, a Welsh parson.
DOCTOR CAIUS, a French physician.
Host of the Garter Inn.
BARDOLPH, PISTOL, NYM, } sharpers attending on Falstaff.
ROBIN, page to Falstaff.
SIMPLE, servant to Slender.
RUGBY, servant to Doctor Caius.

MISTRESS FORD.
MISTRESS PAGE.
ANNE PAGE, her daughter.
MISTRESS QUICKLY, servant to Doctor Caius.

Servants to Page, Ford, etc.

SCENE: *Windsor, and the neighbourhood.*

DURATION OF TIME

The confusion of time, due apparently to compression, is discussed in the Introduction. Mr. Daniel proposes the following arrangement as 'in accordance with the obvious intention of the author':—

Day 1. I. 1.-4.
,, 2. II. 1.-3., III. 1.-4., and the *Quickly* portion of 5.
,, 3. The *Ford* portion of III. 5., IV., V.

INTRODUCTION

Early Literary History.—Texts.

THE earliest text of the *Merry Wives* is a Quarto (Q_1) bearing the following title :—'A | Most pleasaunt and excellent conceited Comedie, of Syr *Iohn Falstaffe*, and the | merrie Wiues of *Windsor*. | Entermixed with Sundrie variable and pleasing humors, of Syr *Hugh* | the Welch Knight, Iustice *Shallow*, and his | wise cousin M. *Slender*. | With the swaggering vaine of Auncient | *Pistoll*, and Corporall *Nym*. | By *William Shakespeare*. | As it hath bene divers times Acted by the right Honorable | my Lord Chamberlaine's Seruants. Both before her | Maiestie, and elsewhere. | London. | Printed by T. C. for Arthur Iohnson, and are to be sold at | his shop in Powles Churchyard. . .' On 18th January 1602 the play had been entered on the Stationers' Register by John Busby, a notorious pirate. He shortly after transferred it to Johnson. Johnson reprinted it with slight alterations in 1619 (Q_2). Four years later a widely different version of the play appeared in the Folio, and this was substantially reprinted in a third Quarto, 1630. The precise relation between the two versions cannot even yet be held to be completely determined, but the area of controversy is now comparatively narrow. It may be held to be made out (1) that the Quarto version, which is about half the

length of the Folio, and full of obvious blunders, is a garbled reproduction of the play as originally performed before the Queen. It was no doubt pirated from notes taken in the theatre.[1] (2) That the Folio text approximately represents the original drama, slightly compressed and curtailed for performance. Some of the passages omitted in the Folio are retained in the Quarto. Thus, in i. 1. 128, Slender declares that he has matter in his head against the 'cony-catching rascals, Bardolph, Nym, and Pistol'; but, in the Folio version, he is cut short by Bardolph before he has told what it is. Nevertheless the company know, and Falstaff asks Pistol: 'Did you pick Master Slender's pocket?' Clearly the original draft of Slender's speech must have contained something resembling the Quarto version of it, which adds: 'They carried me to the tavern, and made me drunk, and afterwards picked my pocket.' In this case an omission in the Folio has been luckily preserved in the Quarto; in other cases, however, it has vanished altogether. Thus the insuperable difficulties of the time-reckoning in iii. 5. (Falstaff's interviews with Mrs. Quickly and with Ford after the buck-basket escapade) can only be explained by a compression of two scenes occurring on successive days into one. And, as Mr. Daniel has pointed out, there are indications that we are meant to know much that we are not told of the relations between Caius and Evans and the Host after he has fooled

[1] An interesting contribution to our criticism of the pirated texts of Shakespeare has been lately made by Curt Dewischeit (*Jahrbuch*, xxxiv. 170). He shows that a host of verbal variations between Quartos and Folios of Shakespeare can be explained on the hypothesis that the Quartos were printed from texts obtained by the stenography of Bright (pub. 1588). But he appears to exaggerate the diffusion of the power to use it effectively. It is certain from internal evidence that the Quartos of the *Merry Wives* and of *Hamlet*, at least, were far from being an approach to verbatim reports.

them. 'Twice at the end of Scenes 1. and 3. of Act iii. (at the end of Scene 1. only in Q) do they hint at something they intend; and in Act iv. 5., *after* the Host has lost his horses, they are curiously officious in cautioning him against the thieves; their threatened vengeance and the Host's loss were doubtless connected.'[1]

(3) There remain, however, a number of striking discrepancies only to be explained by assuming either that the Quarto version had been edited and supplemented by a tolerably skilful hand, or that the original play underwent a Shakespearean revision before it was printed for the Folio. The theory of revision has little in its favour beyond a few dubious phrases, which gain in point if they are supposed to have originated after 1603. Thus 'these knights will hack' has been explained as an allusion to James's profuse creation of them; and Falstaff's 'now, master Shallow, you 'll complain of me to the king' (Q_1 'to the Council'), and Mrs. Quickly's 'the king's English' have been referred, quite needlessly, to Shakespeare's, instead of Falstaff's, king. The most interesting divergence on a larger scale is in the Herne's oak scene, where the Quarto version develops the fairy *motif* with a vivacity not to be expected of the mere botcher, and in a metre and manner faintly recalling the songs of Puck:—

Quickly. Away begon, his mind fulfill,
And looke that none of you stand still.
Some do that thing, some do this,
All do something, none amis.
Sir Hugh. I smell a man of middle-earth.
Fal. God blesse me from that wealch Farie.
Quick. Look euerie one about this round,
And if that any here be found,
For his presumption in this place,

[1] Introd. to Facsimile of Q, 1602, p. 9.

Spare neither legge, arme, head, nor face.
Sir H. See, I haue spied one by good luck,
His bodie man, his head a buck.
Fal. God send me good fortune now, and I care not.
Quick. Go strait, and do as I commaund,
And take a Taper in your hand,
And set it to his fingers endes,
And if you see it him offends,
And that he starteth at the flame,
Then is he mortall, know his name;
If with an F it doth begin
Why then be sure he is full of sin.
About it then, and know the truth
Of this same metamorphised youth.

Date of Composition.

Apart from this indeterminate margin of possibly later work, the date of the *Merry Wives* can be fixed within fairly narrow limits. The tradition which ascribed it to the Queen's express command emerges almost a century after her death; Dennis, Rowe, and Gildon record it almost simultaneously, with slight differences of detail which prove its antiquity. Dennis, who adapted the play under the title of *The Comical Gallant* (1702), excused himself for having thus honoured Shakespeare, on the ground that 'I knew very well that it had pleas'd one of the greatest queens that ever was in the world. . . . This comedy was written at her command, and by her direction, and she was so eager to see it acted that she commanded it to be finished in fourteen days.' Rowe, in his *Life of Shakespeare* (1709), added a further valuable detail: 'She was so well-pleased with that admirable character of Falstaff in the two parts of *Henry IV.* that she commanded him to continue it for one play more, and to show him in love.' Late as this tradition emerges, it is intrinsically very credible, and is substantially accepted by most critics. The anomalous position of the *Merry Wives* among Shakespeare's works, its intellectual thinness, its lack,

notwithstanding its masterly technique, of Shakespearean quality, are easily accounted for in a piece hastily written at the Queen's command. The Windsor scenery, touched with a minute realism elsewhere strange to Shakespeare, and the abundance of allusions, sure to be relished at Court, like the 'cousin garmombles,' indicate that it was especially addressed to Elizabeth. But it is more likely to have followed *Henry V.* than *Henry IV.*, for in the Epilogue of *Henry IV.* Shakespeare had given a distinct promise to 'continue the story with Sir John in it, and make you merry with fair Katharine of France.' It is incredible that the Queen, with this prospect in store, should have diverted Shakespeare from executing it; but when *Henry V.* appeared nothing of Sir John was found in the story but the news of his death. Falstaff had made the fortune of *Henry IV.*, which was commonly known by his name; he was already by far the most famous of Shakespeare's characters. The London public may well have resented his disappearance and made demands for his recall, to which the Queen gave effective expression. The *Merry Wives* would then have been written in the course of 1599.

The Sources of the Plot.

But if the Queen desired a continuation of the Falstaff story of *Henry IV.*, she was destined to be disappointed. Shakespeare significantly avoids attaching the comedy to the history by definite links, and he attenuates those that he retains; he changes the scene, and leaves the time wholly vague; Shallow, though incensed with Falstaff, never refers to the thousand-pounds' debt which assuredly had not been paid; Silence is replaced by Slender; Fenton has 'kept company with the wild prince,' but has never met Falstaff. Falstaff's Windsor adventures are an independent story, which we are left to fit into his

career, and to square with his character, as best we may.[1] Nay, he sets these Windsor adventures in pointed contrast with the pranks of Eastcheap. No close parallel has been found for these adventures as a whole. They are rather Italian than English in conception, and single incidents can be traced to well-known Italian novels of Ser Giovanni and Strafarola, and an English adaptation, 'The Two Lovers of Pisa,' in Tarleton's *Newes out of Purgatory*. In all these the point of the plot lies in a successful intrigue, and the laugh goes against the deluded husband. Thus in Ser Giovanni's tale, Bucciuolo confides his love affairs at every step to his *Maestro*, the unsuspected and unsuspecting husband of the lady; on the husband's approach she hides him under a heap of linen, or thrusts him unseen out of the door. On these or similar devices Shakespeare models the adventures of Falstaff, but he gives them an altogether new complexion. Ford is the confidant of Falstaff, as the Maestro of Bucciuolo; but the humour of the Italian story lies solely in the baffling of the jealous husband, whereas in the English the lover is baffled also, and the husband, deluded by his jealousy as well as by his wife's craft, becomes a doubly comic figure. Bucciuolo, again, like Falstaff, is hidden under a heap of linen; but the linen is 'fresh from the wash,' and Bucciuolo is presently released by his mistress and regaled with a savoury supper of capon and wine. Falstaff's basket of foul linen bound for the Thames bank, on the other hand, while equally effective in hiding him from the jealous husband, serves at the same time to avenge the innocent and merry wife.

[1] We may, no doubt, plausibly conjecture that the Windsor episode occurs in the early days of Henry V.'s reign, when Falstaff and the rest of the Eastcheap crew, though 'banished,' have all been 'very well provided for' (*2 Hen. IV.*, v. 4. 104).

Thus the great jester, who made game of the chief-justice and the prince, defied the laws and throve on the simplicity of the world, is turned into a commonplace roué, who only furnishes matter for jests to others by helplessly succumbing to the devices of two honest country wives. He is not more disreputable than when he robbed on the King's highway and enlisted a troop of scarecrows at the King's expense; but the comic genius which triumphed over the most desperate situations has vanished. His fair round belly remains, but it has become an awkward encumbrance in his escapades, instead of serving as a perpetual theme and rallying-point of allusion and repartee. In Eastcheap he had accepted the favours of devoted women, and 'forgiven' his hostess his own debts to her. At Windsor the spell of his fascination is broken; he has to make advances instead of receiving them, and the wary townsfolk, however deferential to the famous knight, are proof against his craft. Mine host of the Garter is no Dame Quickly, and to be 'out at heels' in his house is to be reduced to 'shifting' and 'cony-catching.' But the Windsor Falstaff is the dullest as well as the grossest of 'cony-catchers.' The disguise is of the thinnest in which he masquerades as a lover before the wives of the wealthy burghers, whose purses are their only attraction. Two purses will serve his purpose better than one, therefore the wives must be wooed both at once and in identical letters. Not a touch of romance or of personal charm is allowed to colour Falstaff's relations to them, or theirs to him. Finance is the *raison d'être* of the whole intrigue. 'I will be cheaters to them both,' he announces at the outset, 'and they shall be exchequers to me,'—a pretty plain intimation on Shakespeare's part that he, in fact, declined to show Falstaff 'in love.' For that marvellously individualised

and inexhaustibly various character he has substituted an elementary generic figure.

The characters at large are sketched with the same simple breadth. The second plot, so ingeniously interwoven with the Falstaff intrigue, is set going by a pleasant variation of the same motive. Slender and Caius flutter round Anne Page's dowry, as Falstaff about her mother's purse; and their claims are gravely considered instead of being merrily repelled. Hence the pleasant irony of the situation in which these excellent burghers are finally entangled. Mistress Page, who never dreams of selling her husband's honour, and Master Page, who never dreams of suspecting that she may, both plot independently to sell their daughter's happiness. And Anne Page outwits her parents, as her mother outwits Falstaff, in the name of true love, and adds her name by a two-fold title to the number of the Merry Wives.

But these two stories by no means exhaust the comic material of the play. The comedy is, as the title-page of the Quarto puts it, 'entermixed with sundrie variable and pleasing humors,' and the phrase describes, with an aptness not usual in pirated title-pages, the crowd of amusing personages who mingle with, rather than carry on, the plot. Shallow and Simple, Bardolph and Pistol and Nym are 'variable and pleasing humors,' types of particular eccentricities, which it is their rôle to exhibit. The enterprising publisher of the Quarto probably felt, what has often since been noticed, that the *Merry Wives* has a close affinity to the Jonsonian *Comedy of Humours*, and in particular to the epoch-making masterpiece of the previous year, *Every Man in His Humour*, in which Shakespeare himself had played, and which he is said to have specially recommended to his company. *Every Man in His Humour* is without doubt a greater

comedy than the *Merry Wives*, richer and more various, more penetrated with the intimate mind-stuff of its writer, less brilliant and facile, but at bottom more spontaneous. Shakespeare's wonderfully mobile genius dallied a moment with a manner which was not his own. He has painted Windsor and its burghers with the sympathetic touch of one who well remembered another antique country-town, with another wide sylvan river lapping its meads and parks; but also with the obtrusive realism of detail, the artifice and symmetry of plan, and the simple incisive characterisation which distinguish Jonson's picture of 'humorous' London. The Garter Inn, Frogmore, Datchet Mead (and doubtless also the Pittie of iii. 1. 6) were real localities; the names of Ford, Page, Evans, Brook, Miller are found in the Windsor registers of Shakespeare's time; tradition still points out the houses of Page and Ford.[1] But the realism is qualified, as in Jonson, by alien elements most skilfully assimilated. Falstaff's intrigue is Italian in conception, the fairy finale under Herne's oak is a masque, the fantastic quality of which eludes us to the last. And the 'regularity,'—or observance of the unities—which Jonson so powerfully promoted in English comedy, is so strikingly exemplified in the *Merry Wives* that Dryden, a sharp critic of the romantic plays of Shakespeare, singled it out for exceptional praise, and even suggested that Jonson, 'who first reformed those errors,' had been prompted to his reform by this 'the first regular comedy.'[2] Several individual figures, without being borrowed from Jonson, are imagined in his vein. The jealous

[1] The topography and personnel of the play have been worked out in great detail by Tighe and Davies, *Annals of Windsor*.

[2] *The Grounds of Criticism in Tragedy*, 1679.

Ford has often been compared to Kitely. Slender even seems to owe here and there a trait to Master Stephen, the country gull; as in his cautious retreat before the threatening ferocities of Bardolph and Pistol in i. 1. :—

Slen. Marry, sir, I have matter in my head against you; and against your cony-catching rascals, Bardolph, Nym, and Pistol.
Bard. You Banbury cheese!
Slen. Ay, it is no matter.
Pist. How now, Mephostophilus!
Slen. Ay, it is no matter.

Master Stephen executes a similar *volte-face* still more effectively (i. 2.):—

Steph. I thought you had laughed at me, cousin.
Know. Nay, . . . I did laugh at you, coz.
Steph. Did you indeed?
Know. Yes indeed.
Steph. Why then—
Know. What then?
Steph. I am satisfied; it is sufficient.

Slender does his wooing 'by the book'; and when, on the verge of the critical interview with Anne Page, he longs for his forgotten 'book of songs and sonnets,' one cannot but recall how Master Stephen bought him 'a hawk and a hood and bells and all,' and lacked 'nothing but a book to keep it by' (i. 1.).

THE

MERRY WIVES OF WINDSOR

ACT I.

SCENE I. *Windsor. Before* PAGE'S *house.*

Enter JUSTICE SHALLOW, SLENDER, *and* SIR HUGH EVANS.

Shal. Sir Hugh, persuade me not: I will make a Star-chamber matter of it: if he were twenty Sir John Falstaffs, he shall not abuse Robert Shallow, esquire.

Slen. In the county of Gloucester, justice of peace and 'Coram.'

Shal. Ay, cousin Slender, and 'Custalorum.'

Slen. Ay, and 'Rato-lorum' too; and a gentleman born, master parson; who writes himself 'Armigero,' in any bill, warrant, quittance, or obligation, 'Armigero.'

1. *Sir*, the customary title of a clergyman.

6. *Coram;* the formula *jurat coram me* preceded the signature of the Justice of the Peace appended to evidence taken before him on oath. Slender mistakes the word *coram* for a part of his title.

7. *Custalorum*, for 'custos rotulorum.'

8. *Rato-lorum*, Slender's blunder for the last word.

10. *Armigero* (the Lat. ablative occurring in the signature), 'Esquire.'

Shal. Ay, that I do; and have done any time these three hundred years.

Slen. All his successors gone before him hath done 't; and all his ancestors that come after him may: they may give the dozen white luces in their coat.

Shal. It is an old coat.

Evans. The dozen white louses do become an old coat well; it agrees well, passant; it is a familiar beast to man, and signifies love.

Shal. The luce is the fresh fish; the salt fish is an old coat.

Slen. I may quarter, coz.

Shal. You may, by marrying.

Evans. It is marring indeed, if he quarter it.

Shal. Not a whit.

Evans. Yes, py'r lady; if he has a quarter of your coat, there is but three skirts for yourself, in my simple conjectures: but that is all one. If Sir John Falstaff have committed disparagements unto you, I am of the church, and will be glad to do my benevolence to make atonements and compremises between you.

Shal. The council shall hear it; it is a riot.

Evans. It is not meet the council hear a riot;

16. *luces*, pikes; doubtless an allusion to Shakespeare's old enemy, Sir Thomas Lucy of Stratford; the Lucy arms were adduced in a Booke of Gentry, 1586, as an instance that 'signs of the coat should something agree with the name.' A quartering of them, given in Dugdale's *Warwickshire*, 1656, exhibits the 'twelve white luces.'

20. *passant* (in heraldry), walking.

22. *The luce*, etc. This passage has not been entirely explained. Shallow probably means to correct Evans somewhat as follows: — 'The luce is not the louse, but the fresh-water fish, which, salted and "white," marks an ancient coat-of-arms.'

35. *the council*, probably the Star-chamber, as in 1. 2.

there is no fear of Got in a riot: the council, look you, shall desire to hear the fear of Got, and not to hear a riot; take your vizaments in that.

Shal. Ha! o' my life, if I were young again, the sword should end it.

Evans. It is petter that friends is the sword, and end it: and there is also another device in my prain, which peradventure prings goot discretions with it: there is Anne Page, which is daughter to Master Thomas Page, which is pretty virginity.

Slen. Mistress Anne Page? She has brown hair, and speaks small like a woman.

Evans. It is that fery person for all the orld, as just as you will desire; and seven hundred pounds of moneys, and gold and silver, is her grandsire upon his death's-bed—Got deliver to a joyful resurrections!—give, when she is able to overtake seventeen years old: it were a goot motion if we leave our pribbles and prabbles, and desire a marriage between Master Abraham and Mistress Anne Page.

Slen. Did her grandsire leave her seven hundred pound?

Evans. Ay, and her father is make her a petter penny.

Slen. I know the young gentlewoman; she has good gifts.

Evans. Seven hundred pounds and possibilities is goot gifts.

Shal. Well, let us see honest Master Page. Is Falstaff there?

Evans. Shall I tell you a lie? I do despise a liar as I do despise one that is false, or as I despise one that is not true. The knight, Sir John, is there; and, I beseech you, be ruled by your well-willers.

I will peat the door for Master Page. [*Knocks*] What, hoa! Got pless your house here!

Page. [*Within*] Who 's there?

Enter PAGE.

Evans. Here is Got's plessing, and your friend, and Justice Shallow; and here young Master Slender, that peradventures shall tell you another tale, if matters grow to your likings.

Page. I am glad to see your worships well. I thank you for my venison, Master Shallow.

Shal. Master Page, I am glad to see you: much good do it your good heart! I wished your venison better; it was ill killed. How doth good Mistress Page?—and I thank you always with my heart, la! with my heart.

Page. Sir, I thank you.

Shal. Sir, I thank you; by yea and no, I do.

Page. I am glad to see you, good Master Slender.

Slen. How does your fallow greyhound, sir? I heard say he was outrun on Cotsall.

Page. It could not be judged, sir.

Slen. You 'll not confess, you 'll not confess.

Shal. That he will not. 'Tis your fault, 'tis your fault; 'tis a good dog.

Page. A cur, sir.

Shal. Sir, he 's a good dog, and a fair dog:

92. *outrun on Cotsall*, at the Whitsun games, annually held on the Cotswolds, near Chipping Campden. They were instituted, probably in the last years of the sixteenth century, by Captain Robert Dover, and known as his 'Olympick games.' Drayton, Randolph, and other noted poets combined to celebrate them in the *Annalia Dubrensia*, 1636. They apparently ceased in 1638, and Dover died in 1641. Cf. Gosse, *Seventeenth-Century Studies*.

can there be more said? he is good and fair. Is Sir John Falstaff here?

Page. Sir, he is within; and I would I could do a good office between you.

Evans. It is spoke as a Christians ought to speak.

Shal. He hath wronged me, Master Page.

Page. Sir, he doth in some sort confess it.

Shal. If it be confessed, it is not redressed: is not that so, Master Page? He hath wronged me; indeed he hath; at a word, he hath, believe me: Robert Shallow, esquire, saith, he is wronged.

Page. Here comes Sir John.

Enter SIR JOHN FALSTAFF, BARDOLPH, NYM, *and* PISTOL.

Fal. Now, Master Shallow, you 'll complain of me to the king?

Shal. Knight, you have beaten my men, killed my deer, and broke open my lodge.

Fal. But not kissed your keeper's daughter?

Shal. Tut, a pin! this shall be answered.

Fal. I will answer it straight; I have done all this.
That is now answered.

Shal. The council shall know this.

Fal. 'Twere better for you if it were known in counsel: you 'll be laughed at.

Evans. Pauca verba, Sir John; goot worts.

Fal. Good worts! good cabbage. Slender, I broke your head: what matter have you against me?

Slen. Marry, sir, I have matter in my head

109. *at a word*, in a word.
115. *lodge*, the keeper's lodge.
121. *known in counsel*, i.e. kept secret.

against you; and against your cony-catching rascals, Bardolph, Nym, and Pistol; they carried me to the tavern, and made me drunk, and afterwards picked my pocket.

Bard. You Banbury cheese!

Slen. Ay, it is no matter.

Pist. How now, Mephostophilus!

Slen. Ay, it is no matter.

Nym. Slice, I say! pauca, pauca: slice! that's my humour.

Slen. Where's Simple, my man? Can you tell, cousin?

Evans. Peace, I pray you. Now let us understand. There is three umpires in this matter, as I understand; that is, Master Page, fidelicet Master Page; and there is myself, fidelicet myself; and the three party is, lastly and finally, mine host of the Garter.

Page. We three, to hear it and end it between them.

Evans. Fery goot: I will make a prief of it in my note-book; and we will afterwards ork upon the cause with as great discreetly as we can.

Fal. Pistol!

Pist. He hears with ears.

Evans. The tevil and his tam! what phrase

128. *cony-catching*, cheating. It was originally 'a metaphor taken from those that rob warrens and conie-grounds, using all means, sleights, and cunning to deceive them, as pitching of haies before their holes, etc.' (Minsheu, *Dict.*).

132. *You Banbury cheese!* a reflection on Slender's leanness. A Banbury cheese was proverbially said to be 'nothing but paring.'

134. *Mephostophilus;* Marlowe's *Doctor Faustus* was still often performed, and the name of the fiend as well as that of Faustus was already proverbial (cf. below, iv. 5. 70).

136. *Slice;* Nym continues the jest upon Slender's slimness.

is this, 'He hears with ear'? why, it is affectations.

Fal. Pistol, did you pick Master Slender's purse?

Slen. Ay, by these gloves, did he, or I would I might never come in mine own great chamber again else, of seven groats in mill-sixpences, and two Edward shovel-boards, that cost me two shilling and two pence a-piece of Yead Miller, by these gloves.

Fal. Is this true, Pistol?

Evans. No; it is false, if it is a pick-purse.

Pist. Ha, thou mountain-foreigner! Sir John and master mine,
I combat challenge of this latten bilbo.
Word of denial in thy labras here!
Word of denial: froth and scum, thou liest!

Slen. By these gloves, then, 'twas he.

Nym. Be avised, sir, and pass good humours: I will say 'marry trap' with you, if you run the nuthook's humour on me; that is the very note of it.

Slen. By this hat, then, he in the red face had it; for though I cannot remember what I did when you made me drunk, yet I am not altogether an ass.

161. *Edward shovel-boards*, old shillings of Edward VI., used in the game of shovel-board or shove-groat.

162. *Yead*, an old abbreviation for Edward.

166. *mountain-foreigner*, a contemptuous term for a Welshman. Fluellen reckons it among the offences of Pistol that he has called him a 'mountain-squire' (*Hen. V.*, v. 1.).

167. *latten bilbo*, brass sword-blade. *Latten* was a soft alloy of copper.

168. *labras* (Span.), lips.

171. *be avised*, reflect.

172. *I will say 'marry trap*,' etc., 'I will say, "Look out for yourself" (or "Catch me if you can") if you play the constable with me.'

173. *nuthook* (a hooked pole used in nutting) was a contemptuous term for a catchpole.

Fal. What say you, Scarlet and John?

Bard. Why, sir, for my part, I say the gentleman had drunk himself out of his five sentences.

Evans. It is his five senses: fie, what the ignorance is!

Bard. And being fap, sir, was, as they say, cashiered; and so conclusions passed the careires.

Slen. Ay, you spake in Latin then too; but 'tis no matter: I'll ne'er be drunk whilst I live again, but in honest, civil, godly company, for this trick: if I be drunk, I'll be drunk with those that have the fear of God, and not with drunken knaves.

Evans. So Got udge me, that is a virtuous mind.

Fal. You hear all these matters denied, gentlemen; you hear it.

Enter ANNE PAGE, *with wine;* MISTRESS FORD *and* MISTRESS PAGE, *following.*

Page. Nay, daughter, carry the wine in; we'll drink within. [*Exit Anne Page.*

Slen. O heaven! this is Mistress Anne Page.

Page. How now, Mistress Ford!

Fal. Mistress Ford, by my troth, you are very well met: by your leave, good mistress.

[*Kisses her.*

Page. Wife, bid these gentlemen welcome. Come, we have a hot venison pasty to dinner:

185. *fap*, drunk; a word found only here.

186. *cashiered* (probably a cant usage), relieved of his cash.

186. *so conclusions passed the careires*, so in the end he reeled (like a horse curveting). The whole sentence is intentionally obscure, and is hence taken by Slender for Latin.

come, gentlemen, I hope we shall drink down all unkindness.

[*Exeunt all except Shal., Slen., and Evans.*

Slen. I had rather than forty shillings I had my Book of Songs and Sonnets here.

Enter SIMPLE.

How now, Simple! where have you been? I must wait on myself, must I? You have not the Book of Riddles about you, have you?

Sim. Book of Riddles! why, did you not lend it to Alice Shortcake upon All-hallowmas last, a fortnight afore Michaelmas?

Shal. Come, coz; come, coz; we stay for you. A word with you, coz; marry, this, coz: there is, as 'twere, a tender, a kind of tender, made afar off by Sir Hugh here. Do you understand me?

Slen. Ay, sir, you shall find me reasonable; if it be so, I shall do that that is reason.

Shal. Nay, but understand me.

Slen. So I do, sir.

Evans. Give ear to his motions, Master Slender: I will description the matter to you, if you be capacity of it.

Slen. Nay, I will do as my cousin Shallow says: I pray you, pardon me; he's a justice of peace in his country, simple though I stand here.

Evans. But that is not the question: the question is concerning your marriage.

208. *Book of Songs and Sonnets*, perhaps alluding specially to the *Songs and Sonnets* of the Earl of Surrey and others (1557).

210. *Book of Riddles*, a popular collection, of which many editions appeared during the reign.

213. *a fortnight afore Michaelmas.* The blunder is doubtless intended. Theobald unnecessarily proposed *Martlemas.*

223. *motions*, proposals.

228. *country*, district.

Shal. Ay, there 's the point, sir.

Evans. Marry, is it; the very point of it; to Mistress Anne Page.

Slen. Why, if it be so, I will marry her upon any reasonable demands.

Evans. But can you affection the 'oman? Let us command to know that of your mouth or of your lips; for divers philosophers hold that the lips is parcel of the mouth. Therefore, precisely, can you carry your good will to the maid?

Shal. Cousin Abraham Slender, can you love her?

Slen. I hope, sir, I will do as it shall become one that would do reason.

Evans. Nay, Got's lords and his ladies! you must speak possitable, if you can carry her your desires towards her.

Shal. That you must. Will you, upon good dowry, marry her?

Slen. I will do a greater thing than that, upon your request, cousin, in any reason.

Shal. Nay, conceive me, conceive me, sweet coz: what I do is to pleasure you, coz. Can you love the maid?

Slen. I will marry her, sir, at your request: but if there be no great love in the beginning, yet heaven may decrease it upon better acquaintance, when we are married and have more occasion to know one another; I hope, upon familiarity will grow more contempt: but if you say, 'Marry her,' I will marry her; that I am freely dissolved, and dissolutely.

Evans. It is a fery discretion answer; save the fall is in the ort 'dissolutely:' the ort is, according to our meaning, 'resolutely:' his meaning is good.

Shal. Ay, I think my cousin meant well.
Slen. Ay, or else I would I might be hanged, la!
Shal. Here comes fair Mistress Anne.

Re-enter ANNE PAGE.

Would I were young for your sake, Mistress Anne!

Anne. The dinner is on the table; my father desires your worships' company.

Shal. I will wait on him, fair Mistress Anne.

Evans. Od's plessed will! I will not be absence at the grace. [*Exeunt Shallow and Evans.*

Anne. Will 't please your worship to come in, sir?

Slen. No, I thank you, forsooth, heartily; I am very well.

Anne. The dinner attends you, sir.

Slen. I am not a-hungry, I thank you, forsooth. Go, sirrah, for all you are my man, go wait upon my cousin Shallow. [*Exit Simple.*] A justice of peace sometime may be beholding to his friend for a man. I keep but three men and a boy yet, till my mother be dead: but what though? yet I live like a poor gentleman born.

Anne. I may not go in without your worship: they will not sit till you come.

Slen. I' faith, I 'll eat nothing; I thank you as much as though I did.

Anne. I pray you, sir, walk in.

Slen. I had rather walk here, I thank you. I bruised my shin th' other day with playing at sword and dagger with a master of fence; three

297. ***master of fence***, 'one who had taken his master's degree in that science.' There were three degrees, the master, the provost, and the scholar, the candidate qualifying for each

veneys for a dish of stewed prunes; and, by my troth, I cannot abide the smell of hot meat since. Why do your dogs bark so? be there bears i' the town?

Anne. I think there are, sir; I heard them talked of.

Slen. I love the sport well; but I shall as soon quarrel at it as any man in England. You are afraid, if you see the bear loose, are you not?

Anne. Ay, indeed, sir.

Slen. That's meat and drink to me, now. I have seen Sackerson loose twenty times, and have taken him by the chain; but, I warrant you, the women have so cried and shrieked at it, that it passed: but women, indeed, cannot abide 'em; they are very ill-favoured rough things.

Re-enter PAGE.

Page. Come, gentle Master Slender, come; we stay for you.

Slen. I 'll eat nothing, I thank you, sir.

Page. By cock and pie, you shall not choose, sir! come, come.

Slen. Nay, pray you, lead the way.

Page. Come on, sir.

Slen. Mistress Anne, yourself shall go first.

Anne. Not I, sir; pray you, keep on.

Slen. Truly, I will not go first; truly, la! I will not do you that wrong.

Anne. I pray you, sir.

by a public trial of his skill held in some open place. Tarlton and Greene were both 'passed masters.'

298. *veney*, a hit, in fencing.

309. *Sackerson*, a celebrated bear kept for baiting at Paris Garden in Southwark.

312. *passed*, passed all measure.

Slen. I'll rather be unmannerly than troublesome. You do yourself wrong, indeed, la! [*Exeunt.*

Scene II. *The same.*

Enter Sir Hugh Evans *and* Simple.

Evans. Go your ways, and ask of Doctor Caius' house which is the way: and there dwells one Mistress Quickly, which is in the manner of his nurse, or his dry nurse, or his cook, or his laundry, his washer, and his wringer.

Sim. Well, sir.

Evans. Nay, it is petter yet. Give her this letter; for it is a 'oman that altogether's acquaintance with Mistress Anne Page: and the letter is, to desire and require her to solicit your master's desires to Mistress Anne Page. I pray you, be gone: I will make an end of my dinner; there's pippins and cheese to come. [*Exeunt.*

Scene III. *A room in the Garter Inn.*

Enter Falstaff, Host, Bardolph, Nym, Pistol, *and* Robin.

Fal. Mine host of the Garter!

Host. What says my bully-rook? speak scholarly and wisely.

Fal. Truly, mine host, I must turn away some of my followers.

Host. Discard, bully Hercules; cashier: let them wag; trot, trot.

Fal. I sit at ten pounds a week.

1. *of*, concerning.
2. *bully-rook*, dashing fellow, 'jolly dog'; *bully*, below, in the same sense.
5. *laundry*; for 'launder.'

Host. Thou 'rt an emperor, Cæsar, Keisar, and Pheezar. I will entertain Bardolph; he shall draw, he shall tap: said I well, bully Hector?

Fal. Do so, good mine host.

Host. I have spoke; let him follow. [*To Bard.*] Let me see thee froth and lime: I am at a word; follow. [*Exit.*

Fal. Bardolph, follow him. A tapster is a good trade: an old cloak makes a new jerkin; a withered serving-man a fresh tapster. Go; adieu.

Bard. It is a life that I have desired: I will thrive.

Pist. O base Hungarian wight! wilt thou the spigot wield? [*Exit Bardolph.*

Nym. He was gotten in drink: is not the humour conceited?

Fal. I am glad I am so acquit of this tinder-box: his thefts were too open; his filching was like an unskilful singer; he kept not time.

Nym. The good humour is to steal at a minute's rest.

Pist. 'Convey,' the wise it call. 'Steal!' foh! a fico for the phrase!

Fal. Well, sirs, I am almost out at heels.

Pist. Why, then, let kibes ensue.

Fal. There is no remedy; I must cony-catch; I must shift.

10. *Pheezar*, jocularly formed from *pheeze* (cf. *Tam. of Shrew*, Ind. 1. 1), on the model of Keisar, 'Cæsar.'

15. *froth*, make the tankard foam.

15. *lime*, 'strengthen' the sack with lime, a practice Falstaff elsewhere resents: 'Here 's lime in this sack too' (*1 Hen. IV.*, ii. 4. 137).

23. *Hungarian*, with a play on 'hungry,' needy.

26. *conceited*, ingenious.

33. *fico*, fig.

35. *kibes*, chilblains.

Pist. Young ravens must have food.

Fal. Which of you know Ford of this town?

Pist. I ken the wight: he is of substance good.

Fal. My honest lads, I will tell you what I am about.

Pist. Two yards, and more.

Fal. No quips now, Pistol! Indeed, I am in the waist two yards about; but I am now about no waste; I am about thrift. Briefly, I do mean to make love to Ford's wife: I spy entertainment in her; she discourses, she carves, she gives the leer of invitation: I can construe the action of her familiar style; and the hardest voice of her behaviour, to be Englished rightly, is, 'I am Sir John Falstaff's.'

Pist. He hath studied her will, and translated her will, out of honesty into English.

Nym. The anchor is deep: will that humour pass?

Fal. Now, the report goes she has all the rule of her husband's purse: he hath a legion of angels.

Pist. As many devils entertain; and 'To her, boy,' say I.

Nym. The humour rises; it is good: humour me the angels.

Fal. I have writ me here a letter to her: and here another to Page's wife, who even now gave

49. *carves*, makes signs of favour with the finger or hand. It is a trait of Overbury's character, 'A Very Woman,' that 'her lightness gets her to sit at the top of the table, where her wise little finger bewraies carving.'

51. *the hardest voice*, word, expression.

52. *to be Englished rightly*, if translated into English.

56. *The anchor is deep*, i.e. the plot is deep laid.

60. *angels;* the angel was a gold coin worth about ten shillings.

me good eyes too, examined my parts with most judicious œillades; sometimes the beam of her view gilded my foot, sometimes my portly belly.

Pist. Then did the sun on dunghill shine.

Nym. I thank thee for that humour.

Fal. O, she did so course o'er my exteriors with such a greedy intention, that the appetite of her eye did seem to scorch me up like a burning-glass! Here's another letter to her: she bears the purse too; she is a region in Guiana, all gold and bounty. I will be cheater to them both, and they shall be exchequers to me; they shall be my East and West Indies, and I will trade to them both. Go bear thou this letter to Mistress Page; and thou this to Mistress Ford: we will thrive, lads, we will thrive.

Pist. Shall I Sir Pandarus of Troy become,?
And by my side wear steel? then, Lucifer take all!

Nym. I will run no base humour: here, take the humour-letter: I will keep the haviour of reputation.

Fal. [*To Robin*] Hold, sirrah, bear you these letters tightly;
Sail like my pinnace to these golden shores.
Rogues, hence, avaunt! vanish like hailstones, go;
Trudge, plod away o' the hoof; seek shelter, pack!
Falstaff will learn the humour of the age,

76. *a region in Guiana;* Raleigh had returned thence in 1596, and shortly after published his account of *The Discovery of the Empire of Guiana.*

77. *cheater*, escheater, an officer of the exchequer employed to exact fines (with a play on the ordinary sense).

83. *Sir Pandarus of Troy*, the go-between in the amours of Troilus and Cressida, famous from Chaucer's poem. Pistol asks whether he, a soldier, shall condescend to play this part.

88. *tightly*, promptly, effectively.

French thrift, you rogues; myself and skirted page.
[*Exeunt Falstaff and Robin.*
Pist. Let vultures gripe thy guts! for gourd and fullam holds,
And high and low beguiles the rich and poor:
Tester I'll have in pouch when thou shalt lack,
Base Phrygian Turk!
Nym. I have operations which be humours of revenge.
Pist. Wilt thou revenge? 100
Nym. By welkin and her star!
Pist. With wit or steel?
Nym. With both the humours, I:
I will discuss the humour of this love to Page.
Pist. And I to Ford shall eke unfold
How Falstaff, varlet vile,
His dove will prove, his gold will hold,
And his soft couch defile.
Nym. My humour shall not cool: I will incense Page to deal with poison; I will possess him 110 with yellowness, for the revolt of mine is dangerous: that is my true humour.
Pist. Thou art the Mars of malecontents: I second thee; troop on. [*Exeunt.*

93. *French thrift*, the economical practice of employing a page instead of a band of retainers.

94. *gourd, fullam*, species of false dice.

95. *high and low*, high and low throws at dice.

101. *her star*, the sun.

111. *yellowness*, the sign of jealousy.

111. *revolt of mine;* doubtful reading. If right, it can only mean 'of my humour.' Theobald altered to *mien*, which gives a good sense rather strangely expressed: the change of colour (to 'yellowness') makes a man dangerous.

SCENE IV. *A room in* DOCTOR CAIUS'S *house.*

Enter MISTRESS QUICKLY, SIMPLE, *and* RUGBY.

Quick. What, John Rugby! I pray thee, go to the casement, and see if you can see my master, Master Doctor Caius, coming. If he do, i' faith, and find any body in the house, here will be an old abusing of God's patience and the king's English.

Rug. I 'll go watch.

Quick. Go; and we 'll have a posset for 't soon at night, in faith, at the latter end of a sea-coal fire. [*Exit Rugby.*] An honest, willing, kind fellow, as ever servant shall come in house withal, and, I warrant you, no tell-tale nor no breed-bate: his worst fault is, that he is given to prayer; he is something peevish that way: but nobody but has his fault; but let that pass. Peter Simple, you say your name is?

Sim. Ay, for fault of a better.

Quick. And Master Slender's your master?

Sim. Ay, forsooth.

Quick. Does he not wear a great round beard, like a glover's paring-knife?

Sim. No, forsooth: he hath but a little wee face, with a little yellow beard, a Cain-coloured beard.

Quick. A softly-sprighted man, is he not?

Sim. Ay, forsooth: but he is as tall a man of

5. *old*, extraordinary.
8. *posset*, a hot drink taken before going to bed.
12. *breed-bate*, quarrel-provoker.
14. *peevish*, foolish.
23. *Cain-coloured beard;* both Cain and Judas appeared with yellow and red beards in tapestry and pictures.
26. *as tall a man of his hands*, as effective in fight.

his hands as any is between this and his head; he hath fought with a warrener.

Quick. How say you? O, I should remember him: does he not hold up his head, as it were, and strut in his gait?

Sim. Yes, indeed, does he.

Quick. Well, heaven send Anne Page no worse fortune! Tell Master Parson Evans I will do what I can for your master: Anne is a good girl, and I wish—

Re-enter RUGBY.

Rug. Out, alas! here comes my master.

Quick. We shall all be shent. Run in here, good young man; go into this closet: he will not stay long. [*Shuts Simple in the closet.*] What, John Rugby! John! what, John, I say! Go, John, go inquire for my master; I doubt he be not well, that he comes not home.

[*Singing*] And down, down, adown-a, etc.

Enter DOCTOR CAIUS.

Caius. Vat is you sing? I do not like des toys. Pray you, go and vetch me in my closet un boitier vert, a box, a green-a box: do intend vat I speak? a green-a box.

Quick. Ay, forsooth; I'll fetch it you. [*Aside*] I am glad he went not in himself: if he had found the young man, he would have been horn-mad.

Caius. Fe, fe, fe, fe! ma foi, il fait fort chaud. Je m'en vais a la cour—la grande affaire.

Quick. Is it this, sir?

Caius. Oui; mette le au mon pocket: depeche, quickly. Vere is dat knave Rugby?

Quick. What, John Rugby! John!

Rug. Here, sir!

Caius. You are John Rugby, and you are Jack Rugby. Come, take-a your rapier, and come after my heel to the court.

Rug. 'Tis ready, sir, here in the porch.

Caius. By my trot, I tarry too long. Od's me! Qu'ai-j'oublie! dere is some simples in my closet, dat I vill not for the varld I shall leave behind.

Quick. Ay me, he 'll find the young man there, and be mad!

Caius. O diable, diable! vat is in my closet? Villain! larron! [*Pulling Simple out.*] Rugby, my rapier!

Quick. Good master, be content.

Caius. Wherefore shall I be content-a?

Quick. The young man is an honest man.

Caius. What shall de honest man do in my closet? dere is no honest man dat shall come in my closet.

Quick. I beseech you, be not so phlegmatic. Hear the truth of it: he came of an errand to me from Parson Hugh.

Caius. Vell.

Sim. Ay, forsooth; to desire her to—

Quick. Peace, I pray you.

Caius. Peace-a your tongue. Speak-a your tale.

Sim. To desire this honest gentlewoman, your maid, to speak a good word to Mistress Anne Page for my master in the way of marriage.

Quick. This is all, indeed, la! but I 'll ne'er put my finger in the fire, and need not.

79. ***phlegmatic*** for choleric. Similarly, ***melancholy*** (l. 96) for choleric. Mrs. Quickly confounds the 'humours.'

Caius. Sir Hugh send-a you? Rugby, baille me some paper. Tarry you a little-a while. [*Writes.*

Quick. [*Aside to Simple*] I am glad he is so quiet: if he had been throughly moved, you should have heard him so loud and so melancholy. But notwithstanding, man, I'll do you your master what good I can: and the very yea and the no is, the French doctor, my master,—I may call him my master, look you, for I keep his house: and I wash, wring, brew, bake, scour, dress meat and drink, make the beds, and do all myself,—

Sim. [*Aside to Quickly*] 'Tis a great charge to come under one body's hand.

Quick. [*Aside to Simple*] Are you avised o' that? you shall find it a great charge: and to be up early and down late; but notwithstanding,—to tell you in your ear; I would have no words of it,—my master himself is in love with Mistress Anne Page: but notwithstanding that, I know Anne's mind,—that's neither here nor there.

Caius. You jack'nape, give-a this letter to Sir Hugh; by gar, it is a shallenge: I will cut his troat in de park; and I will teach a scurvy jack-a-nape priest to meddle or make. You may be gone; it is not good you tarry here. By gar, I will cut all his two stones; by gar, he shall not have a stone to throw at his dog. [*Exit Simple.*

Quick. Alas, he speaks but for his friend.

Caius. It is no matter-a ver dat: do not you tell-a me dat I shall have Anne Page for myself? By gar, I vill kill de Jack priest; and I have appointed mine host of de Jarteer to measure our weapon. By gar, I will myself have Anne Page.

108. *down*, in bed.

Quick. Sir, the maid loves you, and all shall be well. We must give folks leave to prate: what, the good-jer!

Caius. Rugby, come to the court with me. By gar, if I have not Anne Page, I shall turn your head out of my door. Follow my heels, Rugby. [*Exeunt Caius and Rugby.*

Quick. You shall have An fool's-head of your own. No, I know Anne's mind for that: never a woman in Windsor knows more of Anne's mind than I do; nor can do more than I do with her, I thank heaven.

Fent. [*Within*] Who 's within there? ho!

Quick. Who 's there, I trow! Come near the house, I pray you.

Enter FENTON.

Fent. How now, good woman! how dost thou?

Quick. The better that it pleases your good worship to ask.

Fent. What news? how does pretty Mistress Anne?

Quick. In truth, sir, and she is pretty, and honest, and gentle; and one that is your friend, I can tell you that by the way; I praise heaven for it.

Fent. Shall I do any good, thinkest thou? shall I not lose my suit?

Quick. Troth, sir, all is in his hands above: but notwithstanding, Master Fenton, I 'll be sworn on a book, she loves you. Have not your worship a wart above your eye?

Fent. Yes, marry, have I; what of that?

129. *good-jer*, a corrupt form of French *goujère*, a disease; used as a mild oath.

Quick. Well, thereby hangs a tale: good faith, it is such another Nan; but, I detest, an honest maid as ever broke bread: we had an hour's talk of that wart. I shall never laugh but in that maid's company! But indeed she is given too much to allicholy and musing: but for you—well, go to.

Fent. Well, I shall see her to-day. Hold, there's money for thee; let me have thy voice in my behalf: if thou seest her before me, commend me.

Quick. Will I? i' faith, that we will; and I will tell your worship more of the wart the next time we have confidence; and of other wooers.

Fent. Well, farewell; I am in great haste now.

Quick. Farewell to your worship. [*Exit Fenton.*] Truly, an honest gentleman: but Anne loves him not; for I know Anne's mind as well as another does. Out upon't! what have I forgot? [*Exit.*

ACT II.

SCENE I. *Before* PAGE'S *house.*

Enter MISTRESS PAGE, *with a letter.*

Mrs. Page. What, have I scaped love-letters in the holiday-time of my beauty, and am I now a subject for them? Let me see. [*Reads.*

164. *allicholy*, this seems to have been a current illiterate form of the word: it is also used by the Host in *Two Gent. of Ver.* iv. 2.

Ask me no reason why I love you; for though Love use Reason for his physician, he admits him not for his counsellor. You are not young, no more am I; go to then, there's sympathy: you are merry, so am I; ha, ha! then there's more sympathy: you love sack, and so do I; would you desire better sympathy? Let it suffice thee, Mistress Page,—at the least, if the love of soldier can suffice,—that I love thee. I will not say, pity me; 'tis not a soldier-like phrase: but I say, love me. By me,

Thine own true knight,
By day or night,
Or any kind of light,
With all his might
For thee to fight, JOHN FALSTAFF.'

What a Herod of Jewry is this! O wicked, wicked world! One that is well-nigh worn to pieces with age to show himself a young gallant! What an unweighed behaviour hath this Flemish drunkard picked—with the devil's name!—out of my conversation, that he dares in this manner assay me? Why, he hath not been thrice in my company! What should I say to him? I was then frugal of my mirth: Heaven forgive me! Why, I 'll exhibit a bill in the parliament for the putting down of men. How shall I be revenged on him? for revenged I will be, as sure as his guts are made of puddings.

Enter MISTRESS FORD.

Mrs. Ford. Mistress Page! trust me, I was going to your house.

Mrs. Page. And, trust me, I was coming to you. You look very ill.

23. ***unweighed***, inconsiderate. 29. ***exhibit***, bring forward.

Mrs. Ford. Nay, I 'll ne'er believe that; I have to show to the contrary.

Mrs. Page. Faith, but you do, in my mind.

Mrs. Ford. Well, I do then; yet I say I could show you to the contrary. O Mistress Page, give me some counsel!

Mrs. Page. What 's the matter, woman?

Mrs. Ford. O woman, if it were not for one trifling respect, I could come to such honour!

Mrs. Page. Hang the trifle, woman! take the honour. What is it? dispense with trifles; what is it?

Mrs. Ford. If I would but go to hell for an eternal moment or so, I could be knighted.

Mrs. Page. What? thou liest! Sir Alice Ford! These knights will hack; and so thou shouldst not alter the article of thy gentry.

Mrs. Ford. We burn daylight: here, read, read; perceive how I might be knighted. I shall think the worse of fat men, as long as I have an eye to make difference of men's liking: and yet he would not swear; praised women's modesty; and gave such orderly and well-behaved reproof to all uncomeliness, that I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep place together than the Hundredth Psalm to the tune of 'Green Sleeves.' What tempest, I trow, threw this whale, with so many tuns of oil in his belly, ashore at Windsor? How shall I be

45. *respect*, consideration.

52. *hack* (prob.) grow common, cheap.

54. *We burn daylight*, we talk idly instead of coming to the matter.

57. *to make difference of men's liking*, to distinguish the bodily characteristics of men.

63. *the tune of 'Green Sleeves,'* a lost popular ballad, often referred to, of which the tune is extant.

revenged on him? I think the best way were to entertain him with hope, till the wicked fire of lust have melted him in his own grease. Did you ever hear the like?

Mrs. Page. Letter for letter, but that the name of Page and Ford differs! To thy great comfort in this mystery of ill opinions, here's the twin-brother of thy letter: but let thine inherit first; for, I protest, mine never shall. I warrant he hath a thousand of these letters, writ with blank space for different names—sure, more,—and these are of the second edition: he will print them, out of doubt; for he cares not what he puts into the press, when he would put us two. I had rather be a giantess, and lie under Mount Pelion. Well, I will find you twenty lascivious turtles ere one chaste man.

Mrs. Ford. Why, this is the very same; the very hand, the very words. What doth he think of us?

Mrs. Page. Nay, I know not: it makes me almost ready to wrangle with mine own honesty. I'll entertain myself like one that I am not acquainted withal; for, sure, unless he know some strain in me, that I know not myself, he would never have boarded me in this fury.

Mrs. Ford. 'Boarding,' call you it? I'll be sure to keep him above deck.

Mrs. Page. So will I: if he come under my hatches, I'll never to sea again. Let's be revenged on him: let's appoint him a meeting; give him a show of comfort in his suit and lead him on with a fine-baited delay, till he hath pawned his horses to mine host of the Garter.

Mrs. Ford. Nay, I will consent to act any villany against him, that may not sully the chari-

ness of our honesty. O, that my husband saw this letter! it would give eternal food to his jealousy.

Mrs. Page. Why, look where he comes; and my good man too: he 's as far from jealousy as I am from giving him cause; and that I hope is an unmeasurable distance.

Mrs. Ford. You are the happier woman.

Mrs. Page. Let 's consult together against this greasy knight. Come hither. [*They retire.*

Enter FORD *with* PISTOL, *and* PAGE *with* NYM.

Ford. Well, I hope it be not so.

Pist. Hope is a curtal dog in some affairs:
Sir John affects thy wife.

Ford. Why, sir, my wife is not young.

Pist. He wooes both high and low, both rich and poor,
Both young and old, one with another, Ford;
He loves the gallimaufry: Ford, perpend.

Ford. Love my wife!

Pist. With liver burning hot. Prevent, or go thou,
Like Sir Actæon he, with Ringwood at thy heels:
O, odious is the name!

Ford. What name, sir?

Pist. The horn, I say. Farewell.
Take heed, have open eye, for thieves do foot by night:
Take heed, ere summer comes or cuckoo-birds do sing.
Away, Sir Corporal Nym!

114. *is a curtal dog*, has a bad scent; a docked tail indicating a dog unfit for the chase.

119. *gallimaufry*, medley, hodge-podge.

122. *Like Sir Actæon he*, etc., make him like Actæon, who (in the shape of a stag) was hunted to death by hounds.

Believe it, Page; he speaks sense. [*Exit.*

Ford. [*Aside*] I will be patient; I will find out this.

Nym. [*To Page*] And this is true; I like not the humour of lying. He hath wronged me in some humours: I should have borne the humoured letter to her; but I have a sword and it shall bite upon my necessity. He loves your wife; there 's the short and the long. My name is Corporal Nym; I speak and I avouch; 'tis true: my name is Nym and Falstaff loves your wife. Adieu. I love not the humour of bread and cheese, and there 's the humour of it. Adieu. [*Exit.*

Page. 'The humour of it,' quoth a'! here 's a fellow frights English out of his wits.

Ford. I will seek out Falstaff.

Page. I never heard such a drawling, affecting rogue.

Ford. If I do find it: well.

Page. I will not believe such a Cataian, though the priest o' the town commended him for a true man.

Ford. 'Twas a good sensible fellow: well.

Page. How now, Meg!

[*Mrs. Page and Mrs. Ford come forward.*

133. ***humour***. The fashionable misuse by which this 'poor innocent word was racked and tortured' (Jonson), is ridiculed in Nym's meaningless formula. Jonson, almost at the same time, laid his heavier hand upon the abuse in the Induction to *Every Man out of his Humour*. The predominance of some peculiar mental quality may be truly said (he declares) to be a 'humour'; and it was in this sense that he himself created the comedy of humours:

> But that a rook, by wearing a pyed feather,
> The cable hatband, or the three-piled ruff,
> A yard of shoe-tye, or the Switzer's knot
> On his French garters, should affect a humour,
> O, it is more than most ridiculous!

And Nym goes some lengths beyond this.

145. *affecting*, affected.

148. *Cataian* (Chinese), a rogue.

Mrs. Page. Whither go you, George? Hark you.

Mrs. Ford. How now, sweet Frank! why art thou melancholy?

Ford. I melancholy! I am not melancholy. Get you home, go.

Mrs. Ford. Faith, thou hast some crotchets in thy head. Now, will you go, Mistress Page?

Mrs. Page. Have with you. You'll come to dinner, George. [*Aside to Mrs. Ford*] Look who comes yonder: she shall be our messenger to this paltry knight.

Mrs. Ford. [*Aside to Mrs. Page*] Trust me, I thought on her: she'll fit it.

Enter MISTRESS QUICKLY.

Mrs. Page. You are come to see my daughter Anne?

Quick. Ay, forsooth; and, I pray, how does good Mistress Anne?

Mrs. Page. Go in with us and see: we have an hour's talk with you.

[*Exeunt Mrs. Page, Mrs. Ford, and Mrs. Quickly.*

Page. How now, Master Ford!

Ford. You heard what this knave told me, did you not?

Page. Yes: and you heard what the other told me?

Ford. Do you think there is truth in them?

Page. Hang 'em, slaves! I do not think the knight would offer it: but these that accuse him in his intent towards our wives are a yoke of his discarded men; very rogues, now they be out of service.

181. *yoke*, pair.

Ford. Were they his men?

Page. Marry, were they.

Ford. I like it never the better for that. Does he lie at the Garter?

Page. Ay, marry, does he. If he should intend this voyage towards my wife, I would turn her loose to him; and what he gets more of her than sharp words, let it lie on my head.

Ford. I do not misdoubt my wife; but I would be loath to turn them together. A man may be too confident: I would have nothing lie on my head: I cannot be thus satisfied.

Page. Look where my ranting host of the Garter comes: there is either liquor in his pate or money in his purse when he looks so merrily.

Enter HOST.

How now, mine host!

Host. How now, bully-rook! thou 'rt a gentleman. Cavaleiro-justice, I say!

Enter SHALLOW.

Shal. I follow, mine host, I follow. Good even and twenty, good Master Page! Master Page, will you go with us? we have sport in hand.

Host. Tell him, cavaleiro-justice; tell him, bully-rook.

Shal. Sir, there is a fray to be fought between Sir Hugh the Welsh priest and Caius the French doctor.

Ford. Good mine host o' the Garter, a word with you. [*Drawing him aside.*

Host. What sayest thou, my bully-rook?

Shal. [*To Page*] Will you go with us to be-

hold it? My merry host hath had the measuring of their weapons; and, I think, hath appointed them contrary places; for, believe me, I hear the parson is no jester. Hark, I will tell you what our sport shall be. [*They converse apart.*

Host. Hast thou no suit against my knight, my guest-cavaleire?

Ford. None, I protest: but I'll give you a pottle of burnt sack to give me recourse to him and tell him my name is Brook; only for a jest.

Host. My hand, bully; thou shalt have egress and regress;—said I well?—and thy name shall be Brook. It is a merry knight. Will you go, An-heires?

Shal. Have with you, mine host.

Page. I have heard the Frenchman hath good skill in his rapier.

Shal. Tut, sir, I could have told you more. In these times you stand on distance, your passes, stoccadoes, and I know not what: 'tis the heart, Master Page; 'tis here, 'tis here. I have seen the time, with my long sword I would have made you four tall fellows skip like rats.

Host. Here, boys, here, here! shall we wag?

Page. Have with you. I had rather hear them scold than fight. [*Exeunt Host, Shal., and Page.*

Ford. Though Page be a secure fool, and stands so firmly on his wife's frailty, yet I cannot put off my opinion so easily: she was in his company at Page's house; and what they made

228. *An-heires;* this corruption doubtless represents some eccentric form of address, misread by the printers. Theobald's *mynheers* is as likely to be right as any other conjecture.

234. *stoccadoes,* thrusts; a technical term introduced with the use of the rapier, which began to oust the English broadsword for duelling in the latter half of Elizabeth's reign.

237. *tall,* doughty.

241. *secure,* foolishly trustful.

there, I know not. Well, I will look further into 't: and I have a disguise to sound Falstaff. If I find her honest, I lose not my labour; if she be otherwise, 'tis labour well bestowed. [*Exit.*

SCENE II. *A room in the Garter Inn.*

Enter FALSTAFF *and* PISTOL.

Fal. I will not lend thee a penny.

Pist. Why, then the world's mine oyster,
Which I with sword will open.

Fal. Not a penny. I have been content, sir, you should lay my countenance to pawn: I have grated upon my good friends for three reprieves for you and your coach-fellow Nym; or else you had looked through the grate, like a geminy of baboons. I am damned in hell for swearing to gentlemen my friends, you were good soldiers and tall fellows; and when Mistress Bridget lost the handle of her fan, I took 't upon mine honour thou hadst it not.

Pist. Didst not thou share? hadst thou not fifteen pence?

Fal. Reason, you rogue, reason: thinkest thou I 'll endanger my soul gratis? At a word, hang no more about me, I am no gibbet for you. Go. A short knife and a throng! To your manor of Pickt-hatch! Go. You 'll not bear a letter for me, you rogue! you stand upon your honour. Why, thou unconfinable baseness, it is as much as I can do to keep the terms of my

6. *grated upon*, harassed.
8. *geminy*, couple.
19. *Pickt-hatch*, a district of ill-repute in London.
21. *unconfinable*, unrestrainable.

honour precise: I, I, I myself sometimes, leaving the fear of God on the left hand and hiding mine honour in my necessity, am fain to shuffle, to hedge and to lurch; and yet you, rogue, will ensconce your rags, your cat-a-mountain looks, your red-lattice phrases, and your bold-beating oaths, under the shelter of your honour! You will not do it, you!

Pist. I do relent: what would thou more of man?

Enter ROBIN.

Rob. Sir, here 's a woman would speak with you.

Fal. Let her approach.

Enter MISTRESS QUICKLY.

Quick. Give your worship good morrow.

Fal. Good morrow, good wife.

Quick. Not so, an 't please your worship.

Fal. Good maid, then.

Quick. I 'll be sworn,
As my mother was, the first hour I was born.

Fal. I do believe the swearer. What with me?

Quick. Shall I vouchsafe your worship a word or two?

Fal. Two thousand, fair woman: and I 'll vouchsafe thee the hearing.

Quick. There is one Mistress Ford, sir:—I pray, come a little nearer this ways:—I myself dwell with Master Doctor Caius,—

Fal. Well, on: Mistress Ford, you say,—

27. *cat-a-mountain*, wild-cat.

28. *red-lattice phrases*, talk appropriate to taverns of the lowest class, which were denoted by their red lattices.

28. *bold-beating*, brow-beating.

Quick. Your worship says very true: I pray your worship, come a little nearer this ways.

Fal. I warrant thee, nobody hears; mine own people, mine own people.

Quick. Are they so? God bless them and make them his servants!

Fal. Well, Mistress Ford; what of her?

Quick. Why, sir, she 's a good creature. Lord, Lord! your worship's a wanton! Well, heaven forgive you and all of us, I pray!

Fal. Mistress Ford; come, Mistress Ford,—

Quick. Marry, this is the short and the long of it; you have brought her into such a canaries as 'tis wonderful. The best courtier of them all, when the court lay at Windsor, could never have brought her to such a canary. Yet there has been knights, and lords, and gentlemen, with their coaches, I warrant you, coach after coach, letter after letter, gift after gift; smelling so sweetly, all musk, and so rushling, I warrant you, in silk and gold; and in such alligant terms; and in such wine and sugar of the best and the fairest, that would have won any woman's heart; and, I warrant you, they could never get an eye-wink of her: I had myself twenty angels given me this morning; but I defy all angels, in any such sort, as they say, but in the way of honesty: and, I warrant you, they could never get her so much as sip on a cup with the proudest of them all: and yet there has been earls, nay, which is more, pensioners; but, I warrant you, all is one with her.

Fal. But what says she to me? be brief, my good she-Mercury.

61. *canaries*, probably for 'quandary,' 'scrape.'

79. *pensioners*, gentlemen of the royal bodyguard.

Quick. Marry, she hath received your letter, for the which she thanks you a thousand times; and she gives you to notify that her husband will be absence from his house between ten and eleven.

Fal. Ten and eleven?

Quick. Ay, forsooth; and then you may come and see the picture, she says, that you wot of: Master Ford, her husband, will be from home. Alas! the sweet woman leads an ill life with him: he's a very jealousy man: she leads a very frampold life with him, good heart.

Fal. Ten and eleven. Woman, commend me to her; I will not fail her.

Quick. Why, you say well. But I have another messenger to your worship. Mistress Page hath her hearty commendations to you too: and let me tell you in your ear, she's as fartuous a civil modest wife, and one, I tell you, that will not miss you morning nor evening prayer, as any is in Windsor, whoe'er be the other: and she bade me tell your worship that her husband is seldom from home; but she hopes there will come a time. I never knew a woman so dote upon a man: surely I think you have charms, la; yes, in truth.

Fal. Not I, I assure thee: setting the attraction of my good parts aside I have no other charms.

Quick. Blessing on your heart for 't!

Fal. But, I pray thee, tell me this: has Ford's wife and Page's wife acquainted each other how they love me?

Quick. That were a jest indeed! they have not so little grace, I hope: that were a trick in-

93. *frampold*, vexatious. 100. *fartuous*, for 'virtuous.'

deed! But Mistress Page would desire you to send her your little page, of all loves: her husband has a marvellous infection to the little page; and truly Master Page is an honest man. Never a wife in Windsor leads a better life than she does: do what she will, say what she will, take all, pay all, go to bed when she list, rise when she list, all is as she will: and truly she deserves it; for if there be a kind woman in Windsor, she is one. You must send her your page; no remedy.

Fal. Why, I will.

Quick. Nay, but do so, then: and, look you, he may come and go between you both; and in any case have a nay-word, that you may know one another's mind, and the boy never need to understand any thing; for 'tis not good that children should know any wickedness: old folks, you know, have discretion, as they say, and know the world.

Fal. Fare thee well: commend me to them both: there's my purse; I am yet thy debtor. Boy, go along with this woman. [*Exeunt Mistress Quickly and Robin.*] This news distracts me!

Pist. This punk is one of Cupid's carriers:
Clap on more sails; pursue; up with your fights:
Give fire: she is my prize, or ocean whelm them all! [*Exit.*

Fal. Sayest thou so, old Jack? go thy ways; I 'll make more of thy old body than I have done. Will they yet look after thee? Wilt thou, after the expense of so much money, be now a gainer?

119. *of all loves*, in the name of all love (a strong adjuration, equivalent to 'in the name of goodness,' or the like).

131. *nay-word*, watchword.

142. *fights*, cloth and canvas to screen the combatants in ships.

Good body, I thank thee. Let them say 'tis grossly done; so it be fairly done, no matter.

Enter BARDOLPH.

Bard. Sir John, there's one Master Brook below would fain speak with you, and be acquainted with you; and hath sent your worship a morning's draught of sack.

Fal. Brook is his name?

Bard. Ay, sir.

Fal. Call him in. [*Exit Bardolph.*] Such Brooks are welcome to me, that o'erflow such liquor. Ah, ha! Mistress Ford and Mistress Page have I encompassed you? go to; via!

Re-enter BARDOLPH, *with* FORD *disguised.*

Ford. Bless you, sir!

Fal. And you, sir! Would you speak with me?

Ford. I make bold to press with so little preparation upon you.

Fal. You 're welcome. What 's your will? Give us leave, drawer. [*Exit Bardolph.*

Ford. Sir, I am a gentleman that have spent much; my name is Brook.

Fal. Good Master Brook, I desire more acquaintance of you.

Ford. Good Sir John, I sue for yours: not to charge you; for I must let you understand I think myself in better plight for a lender than you are: the which hath something emboldened

150. *Brook.* So the Quarto; and Falstaff's punning comment ('Such Brooks are welcome,' etc.) shows that it is right. The Folio substitutes *Broom(e)* throughout; perhaps, as Mr. Fleay thinks, because Brook was the name of the Lord Cobham who took offence at the production of Oldcastle on the stage in the first version of *Henry IV.*

me to this unseasoned intrusion; for they say, if money go before, all ways do lie open.

Fal. Money is a good soldier, sir, and will on.

Ford. Troth, and I have a bag of money here troubles me: if you will help to bear it, Sir John, take all, or half, for easing me of the carriage.

Fal. Sir, I know not how I may deserve to be your porter.

Ford. I will tell you, sir, if you will give me the hearing.

Fal. Speak, good Master Brook: I shall be glad to be your servant.

Ford. Sir, I hear you are a scholar,—I will be brief with you,—and you have been a man long known to me, though I had never so good means, as desire, to make myself acquainted with you. I shall discover a thing to you, wherein I must very much lay open mine own imperfection: but, good Sir John, as you have one eye upon my follies, as you hear them unfolded, turn another into the register of your own; that I may pass with a reproof the easier, sith you yourself know how easy it is to be such an offender.

Fal. Very well, sir; proceed.

Ford. There is a gentlewoman in this town; her husband's name is Ford.

Fal. Well, sir.

Ford. I have long loved her, and, I protest to you, bestowed much on her; followed her with a doting observance; engrossed opportunities to meet her; fee'd every slight occasion that could but niggardly give me sight of her; not only bought many presents to give her, but have given largely to many to know what she would have given; briefly, I have pursued her as love

203. *observance*, obsequious courtesy.

hath pursued me; which hath been on the wing of all occasions. But whatsoever I have merited, either in my mind or in my means, meed, I am sure, I have received none; unless experience be a jewel that I have purchased at an infinite rate, and that hath taught me to say this:

'Love like a shadow flies when substance love pursues;
Pursuing that that flies, and flying what pursues.'

Fal. Have you received no promise of satisfaction at her hands?

Ford. Never.

Fal. Have you importuned her to such a purpose?

Ford. Never.

Fal. Of what quality was your love, then?

Ford. Like a fair house built on another man's ground; so that I have lost my edifice by mistaking the place where I erected it.

Fal. To what purpose have you unfolded this to me?

Ford. When I have told you that, I have told you all. Some say, that though she appear honest to me, yet in other places she enlargeth her mirth so far that there is shrewd construction made of her. Now, Sir John, here is the heart of my purpose: you are a gentleman of excellent breeding, admirable discourse, of great admittance, authentic in your place and person, generally allowed for your many war-like, court-like, and learned preparations.

Fal. O, sir!

235. *of great admittance*, with the entrée into high society.

235. *authentic*, of acknowledged authority.

236. *allowed*, highly reputed.

237. *preparations*, accomplishments.

Ford. Believe it, for you know it. There is money; spend it, spend it; spend more; spend all I have; only give me so much of your time in exchange of it, as to lay an amiable siege to the honesty of this Ford's wife: use your art of wooing; win her to consent to you: if any man may, you may as soon as any.

Fal. Would it apply well to the vehemency of your affection, that I should win what you would enjoy? Methinks you prescribe to yourself very preposterously.

Ford. O, understand my drift. She dwells so securely on the excellency of her honour, that the folly of my soul dares not present itself: she is too bright to be looked against. Now, could I come to her with any detection in my hand, my desires had instance and argument to commend themselves: I could drive her then from the ward of her purity, her reputation, her marriage-vow, and a thousand other her defences, which now are too too strongly embattled against me. What say you to 't, Sir John?

Fal. Master Brook, I will first make bold with your money; next, give me your hand; and last, as I am a gentleman, you shall, if you will, enjoy Ford's wife.

Ford. O good sir!

Fal. I say you shall.

Ford. Want no money, Sir John; you shall want none.

Fal. Want no Mistress Ford, Master Brook; you shall want none. I shall be with her, I may tell you, by her own appointment; even as you came in to me, her assistant or go-between parted from me: I say I shall be with her between ten and eleven; for at that time the jealous

rascally knave her husband will be forth. Come you to me at night; you shall know how I speed.

Ford. I am blest in your acquaintance. Do you know Ford, sir?

Fal. Hang him, poor cuckoldly knave! I know him not: yet I wrong him to call him poor; they say the jealous wittolly knave hath masses of money; for the which his wife seems to me well-favoured. I will use her as the key of the cuckoldly rogue's coffer: and there's my harvest-home.

Ford. I would you knew Ford, sir, that you might avoid him if you saw him.

Fal. Hang him, mechanical salt-butter rogue! I will stare him out of his wits; I will awe him with my cudgel: it shall hang like a meteor o'er the cuckold's horns. Master Brook, thou shalt know I will predominate over the peasant, and thou shalt lie with his wife. Come to me soon at night. Ford's a knave, and I will aggravate his style; thou, Master Brook, shalt know him for knave and cuckold. Come to me soon at night. [*Exit.*

Ford. What a damned Epicurean rascal is this! My heart is ready to crack with impatience. Who says this is improvident jealousy? my wife hath sent to him; the hour is fixed; the match is made. Would any man have thought this? See the hell of having a false woman! My bed shall be abused, my coffers ransacked, my reputation gnawn at; and I shall not only receive this villanous wrong, but stand under the adoption of abominable terms, and by him

296. *aggravate his style*, give him a worse title.

that does me this wrong. Terms! names! Amaimon sounds well; Lucifer, well; Barbason, well; yet they are devils' additions, the names of fiends: but Cuckold! Wittol!—Cuckold! the devil himself hath not such a name. Page is an ass, a secure ass: he will trust his wife; he will not be jealous. I will rather trust a Fleming with my butter, Parson Hugh the Welshman with my cheese, an Irishman with my aqua-vitæ bottle, or a thief to walk my ambling gelding, than my wife with herself: then she plots, then she ruminates, then she devises; and what they think in their hearts they may effect, they will break their hearts but they will effect. God be praised for my jealousy! Eleven o'clock the hour. I will prevent this, detect my wife, be revenged on Falstaff, and laugh at Page. I will about it; better three hours too soon than a minute too late. Fie, fie, fie! cuckold! cuckold! cuckold! [*Exit.*

SCENE III. *A field near Windsor.*

Enter CAIUS *and* RUGBY.

Caius. Jack Rugby!

Rug. Sir?

Caius. Vat is de clock, Jack?

Rug. 'Tis past the hour, sir, that Sir Hugh promised to meet.

Caius. By gar, he has save his soul, dat he

311. *Amaimon* and *Barbatos* (or *Barbason*) both figure in the demonology of the time. Amaimon was a 'king,' variously said to rule over the 'East' or the 'north part of the infernal gulf'; while Barbatos was 'a great county or carl' (Scot), with 'thirty legions under him' (Holme).

is no come; he has pray his Pible well, dat he is no come: by gar, Jack Rugby, he is dead already, if he be come.

Rug. He is wise, sir; he knew your worship would kill him, if he came.

Caius. By gar, de herring is no dead so as I vill kill him. Take your rapier, Jack; I vill tell you how I vill kill him.

Rug. Alas, sir, I cannot fence.

Caius. Villany, take your rapier.

Rug. Forbear; here 's company.

Enter HOST, SHALLOW, SLENDER, *and* PAGE.

Host. Bless thee, bully doctor!

Shal. Save you, Master Doctor Caius!

Page. Now, good master doctor!

Slen. Give you good morrow, sir.

Caius. Vat be all you, one, two, tree, four, come for?

Host. To see thee fight, to see thee foin, to see thee traverse; to see thee here, to see thee there; to see thee pass thy punto, thy stock, thy reverse, thy distance, thy montant. Is he dead, my Ethiopian? is he dead, my Francisco? ha, bully! What says my Æsculapius? my Galen? my heart of elder? ha! is he dead, bully stale? is he dead?

Caius. By gar, he is de coward Jack priest of de vorld; he is not show his face.

24-27. *foin, traverse, pass thy punto*, terms for making a thrust in fencing; *stock* (*stoccado*), *reverse*, varieties of thrust; *montant*, thrust upwards.

28. *Francisco*, for Frenchman.

30. *heart of elder*, an ironical variation for 'heart of oak,' the 'heart' of elder being pith.

30. *stale*, the urine of horses; alluding to the examination of the urine in medical diagnosis.

Host. Thou art a Castalion-King-Urinal. Hector of Greece, my boy!

Caius. I pray you, bear vitness that me have stay six or seven, two, tree hours for him, and he is no come.

Shal. He is the wiser man, master doctor: he is a curer of souls, and you a curer of bodies; if you should fight, you go against the hair of your professions. Is it not true, Master Page?

Page. Master Shallow, you have yourself been a great fighter, though now a man of peace.

Shal. Bodykins, Master Page, though I now be old and of the peace, if I see a sword out, my finger itches to make one. Though we are justices and doctors and churchmen, Master Page, we have some salt of our youth in us; we are the sons of women, Master Page.

Page. 'Tis true, Master Shallow.

Shal. It will be found so, Master Page. Master Doctor Caius, I am come to fetch you home. I am sworn of the peace: you have showed yourself a wise physician, and Sir Hugh hath shown himself a wise and patient churchman. You must go with me, master doctor.

Host. Pardon, guest-justice. A word, Mounseur Mockwater.

Caius. Mock-vater! vat is dat?

34. *Castalion-King-Urinal*, a grotesque expansion of the above allusion, the first syllable of *Castalion* being probably suggested by the practice of 'casting the water,' while confused reminiscences of *Castaly* and *Castilian* (a universally applicable term of abuse) may be responsible for the remainder.

41. *against the hair*, against the grain.

60. *Mockwater*. The host returns to the practice alluded to in 30 and 34.

Host. Mock-water, in our English tongue, is valour, bully.

Caius. By gar, den, I have as mush mock-vater as de Englishman. Scurvy jack-dog priest! by gar, me vill cut his ears.

Host. He will clapper-claw thee tightly, bully.

Caius. Clapper-de-claw! vat is dat?

Host. That is, he will make thee amends.

Caius. By gar, me do look he shall clapper-de-claw me; for, by gar, me vill have it.

Host. And I will provoke him to 't, or let him wag.

Caius. Me tank you for dat.

Host. And, moreover, bully,—but first, master guest, and Master Page, and eke Cavaleiro Slender, go you through the town to Frogmore.

[*Aside to them.*

Page. Sir Hugh is there, is he?

Host. He is there: see what humour he is in; and I will bring the doctor about by the fields. Will it do well?

Shal. We will do it.

Page, Shal., and Slen. Adieu, good master doctor. [*Exeunt Page, Shal., and Slen.*

Caius. By gar, me vill kill de priest; for he speak for a jack-an-ape to Anne Page.

Host. Let him die: sheathe thy impatience, throw cold water on thy choler: go about the fields with me through Frogmore: I will bring thee where Mistress Anne Page is, at a farmhouse a-feasting; and thou shalt woo her. Cried I aim? said I well?

92. *Cried I aim?* did I encourage, back you? An expression used in archery. This is Douce's emendation. Qq, Ff, 'cried game.'

Caius. By gar, me dank you vor dat: by gar, I love you; and I shall procure-a you de good guest, de earl, de knight, de lords, de gentlemen, my patients.

Host. For the which I will be thy adversary toward Anne Page. Said I well?

Caius. By gar, 'tis good; vell said.

Host. Let us wag, then.

Caius. Come at my heels, Jack Rugby.

[*Exeunt.*

ACT III.

SCENE I. *A field near Frogmore.*

Enter SIR HUGH EVANS *and* SIMPLE.

Evans. I pray you now, good Master Slender's serving-man, and friend Simple by your name, which way have you looked for Master Caius, that calls himself doctor of physic?

Sim. Marry, sir, the pittie-ward, the park-ward, every way; old Windsor way, and every way but the town way.

Evans. I most fehemently desire you you will also look that way.

Sim. I will, sir. [*Exit.*

Evans. 'Pless my soul, how full of chollors I am, and trempling of mind! I shall be glad if he have deceived me. How melancholies I am! I will knog his urinals about his knave's costard

98. *adversary*, for accessory or advocate; the Host plays upon Caius's ignorance.

5. *pittie-ward*; perhaps towards the Little Park (Petty?).

when I have good opportunities for the ork. Pless my soul! [*Sings.*

To shallow rivers, to whose falls
Melodious birds sings madrigals;
There will we make our peds of roses,
And a thousand fragrant posies.
To shallow—

Mercy on me! I have a great dispositions to cry. [*Sings.*

Melodious birds sing madrigals—
When as I sat in Pabylon—
And a thousand vagram posies.
To shallow, etc.

Re-enter SIMPLE.

Sim. Yonder he is coming, this way, Sir Hugh.

Evans. He's welcome. [*Sings.*

To shallow rivers, to whose falls—

Heaven prosper the right! What weapons is he?

Sim. No weapons, sir. There comes my master, Master Shallow, and another gentleman, from Frogmore, over the stile, this way.

Evans. Pray you, give me my gown; or else keep it in your arms.

Enter PAGE, SHALLOW, *and* SLENDER.

Shal. How now, master Parson! Good morrow,

17. *To shallow rivers*, etc., a fragment from Marlowe's *The Passionate Shepherd to his Love;* in his trepidation Evans intermixes with this a snatch of the metrical version of the 137th Psalm. Marlowe's song had recently been printed as Shakespeare's in *The Passionate Pilgrim*, 1599, but was restored to its author in *England's Helicon*, 1600. It is the 'smooth song' to which 'Sir Walter Raleigh in his younger days' composed an answer, and which Walton heard fifty years later; 'old-fashioned poetry, but choicely good.'

good Sir Hugh. Keep a gamester from the dice, and a good student from his book, and it is wonderful.

Slen. [*Aside*] Ah, sweet Anne Page!

Page. 'Save you, good Sir Hugh!

Evans. 'Pless you from his mercy sake, all of you!

Shal. What, the sword and the word! do you study them both, master parson?

Page. And youthful still! in your doublet and hose this raw rheumatic day!

Evans. There is reasons and causes for it.

Page. We are come to you to do a good office, master parson.

Evans. Fery well: what is it?

Page. Yonder is a most reverend gentleman, who, belike having received wrong by some person, is at most odds with his own gravity and patience that ever you saw.

Shal. I have lived fourscore years and upward; I never heard a man of his place, gravity and learning, so wide of his own respect.

Evans. What is he?

Page. I think you know him; Master Doctor Caius, the renowned French physician.

Evans. Got's will, and his passion of my heart! I had as lief you would tell me of a mess of porridge.

Page. Why?

Evans. He has no more knowledge in Hibocrates and Galen,—and he is a knave besides; a cowardly knave as you would desires to be acquainted withal.

Page. I warrant you, he's the man should fight with him.

Slen. [*Aside*] O sweet Anne Page!

Shal. It appears so by his weapons. Keep them asunder: here comes Doctor Caius.

Enter HOST, CAIUS, *and* RUGBY.

Page. Nay, good master parson, keep in your weapon.

Shal. So do you, good master doctor.

Host. Disarm them, and let them question: let them keep their limbs whole and hack our English.

Caius. I pray you, let-a me speak a word with your ear. Vherefore vill you not meet-a me?

Evans. [*Aside to Caius*] Pray you, use your patience: in good time.

Caius. By gar, you are de coward, de Jack dog, John ape.

Evans. [*Aside to Caius*] Pray you, let us not be laughing-stocks to other men's humours; I desire you in friendship, and I will one way or other make you amends. [*Aloud*] I will knog your urinals about your knave's cogscomb for missing your meetings and appointments.

Caius. Diable! Jack Rugby,—mine host de Jarteer,—have I not stay for him to kill him? have I not, at de place I did appoint?

Evans. As I am a Christians soul now, look you, this is the place appointed: I 'll be judgement by mine host of the Garter.

Host. Peace, I say, Gallia and Gaul, French and Welsh, soul-curer and body-curer!

Caius. Ay, dat is very good; excellent.

Host. Peace, I say! hear mine host of the Garter. Am I politic? am I subtle? am I a

99. *Gallia* elsewhere in Shakespeare means France, here clearly Wales. Q_1 has *Gawlia;* perhaps Shakespeare wrote *Gwalia,* the authentic name for Wales in mediæval Latinity.

Machiavel? Shall I lose my doctor? no; he gives me the potions and the motions. Shall I lose my parson, my priest, my Sir Hugh? no: he gives me the proverbs and the no-verbs. Give me thy hand, terrestrial; so. Give me thy hand, celestial; so. Boys of art, I have deceived you both; I have directed you to wrong places: your hearts are mighty, your skins are whole, and let burnt sack be the issue. Come, lay their swords to pawn. Follow me, lads of peace; follow, follow, follow.

Shal. Trust me, a mad host. Follow, gentlemen, follow.

Slen. [*Aside*] O sweet Anne Page!

[*Exeunt Shal., Slen., Page and Host.*

Caius. Ha, do I perceive dat? have you make-a de sot of us, ha, ha?

Evans. This is well; he has made us his vlouting stog. I desire you that we may be friends; and let us knog our prains together to be revenge on this same scall, scurvy, cogging companion, the host of the Garter.

Caius. By gar, with all my heart. He promise to bring me where is Anne Page; by gar, he deceive me too.

Evans. Well, I will smite his noddles. Pray you, follow. [*Exeunt.*

SCENE II. *A street.*

Enter MISTRESS PAGE *and* ROBIN.

Mrs. Page. Nay, keep your way, little gallant; you were wont to be a follower, but now you

119. *sot* (here in the French sense), fool.

123. *scall*, scald, scabby.
ib. *cogging*, cheating.

are a leader. Whether had you rather lead mine eyes, or eye your master's heels?

Rob. I had rather, forsooth, go before you like a man than follow him like a dwarf.

Mrs. Page. O, you are a flattering boy: now I see you 'll be a courtier.

Enter FORD.

Ford. Well met, Mistress Page. Whither go you?

Mrs. Page. Truly, sir, to see your wife. Is she at home?

Ford. Ay; and as idle as she may hang together, for want of company. I think, if your husbands were dead, you two would marry.

Mrs. Page. Be sure of that,—two other husbands.

Ford. Where had you this pretty weathercock?

Mrs. Page. I cannot tell what the dickens his name is my husband had him of. What do you call your knight's name, sirrah?

Rob. Sir John Falstaff.

Ford. Sir John Falstaff!

Mrs. Page. He, he; I can never hit on's name. There is such a league between my good man and he! Is your wife at home indeed?

Ford. Indeed she is.

Mrs. Page. By your leave, sir: I am sick till I see her. [*Exeunt Mrs. Page and Robin.*

Ford. Has Page any brains? hath he any eyes? hath he any thinking? Sure, they sleep; he hath no use of them. Why, this boy will carry a letter twenty mile, as easy as a cannon will shoot point-blank twelve score. He pieces out his wife's inclination; he gives her folly motion

and advantage: and now she 's going to my wife, and Falstaff's boy with her. A man may hear this shower sing in the wind. And Falstaff's boy with her! Good plots, they are laid; and our revolted wives share damnation together. Well; I will take him, then torture my wife, pluck the borrowed veil of modesty from the so seeming Mistress Page, divulge Page himself for a secure and wilful Actæon; and to these violent proceedings all my neighbours shall cry aim. [*Clock heard.*] The clock gives me my cue, and my assurance bids me search: there I shall find Falstaff: I shall be rather praised for this than mocked; for it is as positive as the earth is firm that Falstaff is there: I will go.

Enter PAGE, SHALLOW, SLENDER, HOST, SIR HUGH EVANS, CAIUS, *and* RUGBY.

Shal., Page, etc. Well met, Master Ford.

Ford. Trust me, a good knot: I have good cheer at home; and I pray you all go with me.

Shal. I must excuse myself, Master Ford.

Slen. And so must I, sir: we have appointed to dine with Mistress Anne, and I would not break with her for more money than I 'll speak of.

Shal. We have lingered about a match beween Anne Page and my cousin Slender, and this day we shall have our answer.

Slen. I hope I have your good will, father Page.

Page. You have, Master Slender; I stand wholly for you: but my wife, master doctor, is for you altogether.

Caius. Ay, be-gar; and de maid is love-a me: my nursh-a Quickly tell me so mush.

44. *Actæon*, cuckold (on account of the horns which he wore when transformed into a stag).

Host. What say you to young Master Fenton? he capers, he dances, he has eyes of youth, he writes verses, he speaks holiday, he smells April and May: he will carry 't, he will carry 't; 'tis in his buttons; he will carry 't.

Page. Not by my consent, I promise you. The gentleman is of no having: he kept company with the wild prince and Poins; he is of too high a region; he knows too much. No, he shall not knit a knot in his fortunes with the finger of my substance: if he take her, let him take her simply; the wealth I have waits on my consent, and my consent goes not that way.

Ford. I beseech you heartily, some of you go home with me to dinner: besides your cheer, you shall have sport; I will show you a monster. Master doctor, you shall go; so shall you, Master Page; and you, Sir Hugh.

Shal. Well, fare you well: we shall have the freer wooing at Master Page's.

[*Exeunt Shal. and Slen.*

Caius. Go home, John Rugby; I come anon.

[*Exit Rugby.*

Host. Farewell, my hearts: I will to my honest knight Falstaff, and drink canary with him.

[*Exit.*

Ford. [*Aside*] I think I shall drink in pipe-wine first with him; I 'll make him dance. Will you go, gentles?

All. Have with you to see this monster.

[*Exeunt.*

70. *'tis in his buttons,* it is 'in him,' within his compass or power.

SCENE III. *A room in* FORD'S *house.*

Enter MISTRESS FORD *and* MISTRESS PAGE.

Mrs. Ford. What, John! What, Robert!

Mrs. Page. Quickly, quickly! Is the buck-basket—

Mrs. Ford. I warrant. What, Robin, I say!

Enter Servants *with a basket.*

Mrs. Page. Come, come, come.

Mrs. Ford. Here, set it down.

Mrs. Page. Give your men the charge; we must be brief.

Mrs. Ford. Marry, as I told you before, John and Robert, be ready here hard by in the brew-house: and when I suddenly call you, come forth, and without any pause or staggering take this basket on your shoulders: that done, trudge with it in all haste, and carry it among the whitsters in Datchet-mead, and there empty it in the muddy ditch close by the Thames side.

Mrs. Page. You will do it?

Mrs. Ford. I ha' told them over and over; they lack no direction. Be gone, and come when you are called. [*Exeunt Servants.*

Mrs. Page. Here comes little Robin.

Enter ROBIN.

Mrs. Ford. How now, my eyas-musket! what news with you?

14. *whitsters*, bleachers.
22. *eyas-musket*, young male sparrow-hawk.

Rob. My master, Sir John, is come in at your back-door, Mistress Ford, and requests your company.

Mrs. Page. You little Jack-a-Lent, have you been true to us?

Rob. Ay, I'll be sworn. My master knows not of your being here and hath threatened to put me into everlasting liberty if I tell you of it; for he swears he'll turn me away.

Mrs. Page. Thou'rt a good boy: this secrecy of thine shall be a tailor to thee and shall make thee a new doublet and hose. I'll go hide me.

Mrs. Ford. Do so. Go tell thy master I am alone. [*Exit Robin.*] Mistress Page, remember you your cue.

Mrs. Page. I warrant thee; if I do not act it, hiss me. [*Exit.*

Mrs. Ford. Go to, then: we'll use this unwholesome humidity, this gross watery pumpion; we'll teach him to know turtles from jays.

Enter FALSTAFF.

Fal. Have I caught thee, my heavenly jewel? Why, now let me die, for I have lived long enough: this is the period of my ambition: O this blessed hour!

Mrs. Ford. O sweet Sir John!

27. *Jack-a-Lent*, a puppet used as a mark for boys to throw at during Lent.

43. *pumpion*, pumpkin.

44. *turtles from jays*, faithful wives from loose women. Imogen fears that her husband has been won by 'some *jay* of Italy.'

45. *Have I caught thee, my heavenly jewel?* A form of greeting adapted from the opening of the Second Song of Sidney's *Astrophel and Stella* (where the lover finds Stella sleeping):—

> Haue I caught my heau'nly jewell,
> Teaching sleepe most faire to be?
> Now will I teach her that she,
> When she wakes, is too too cruell.

Fal. Mistress Ford, I cannot cog, I cannot prate, Mistress Ford. Now shall I sin in my wish: I would thy husband were dead: I'll speak it before the best lord; I would make thee my lady.

Mrs. Ford. I your lady, Sir John! alas, I should be a pitiful lady!

Fal. Let the court of France show me such another. I see how thine eye would emulate the diamond: thou hast the right arched beauty of the brow that becomes the ship-tire, the tire-valiant, or any tire of Venetian admittance.

Mrs. Ford. A plain kerchief, Sir John: my brows become nothing else; nor that well neither.

Fal. By the Lord, thou art a traitor to say so: thou wouldst make an absolute courtier; and the firm fixture of thy foot would give an excellent motion to thy gait in a semi-circled farthingale. I see what thou wert, if Fortune thy foe were not, Nature thy friend. Come, thou canst not hide it.

Mrs. Ford. Believe me, there's no such thing in me.

Fal. What made me love thee? let that persuade thee there's something extraordinary in thee. Come, I cannot cog and say thou art this and that, like a many of these lisping hawthorn-buds, that come like women in men's apparel,

50. *cog*, beguile.

60. *ship-tire*, headdress resembling a ship in full sail.

60. *tire-valiant*, a fantastic headdress.

61. *of Venetian admittance*, in fashion at Venice. 'The Venetian tire' was still prized, like 'the Spanish gait,' by English ladies when Burton wrote twenty-five years later.

69. *if Fortune thy foe were not*, an allusion to the ballad: 'Fortune my Foe, why dost thou frown on me?'

77. *hawthorn-buds*, dandies.

and smell like Bucklersbury in simple-time; I cannot: but I love thee; none but thee; and thou deservest it.

Mrs. Ford. Do not betray me, sir. I fear you love Mistress Page.

Fal. Thou mightst as well say I love to walk by the Counter-gate, which is as hateful to me as the reek of a lime-kiln.

Mrs. Ford. Well, heaven knows how I love you; and you shall one day find it.

Fal. Keep in that mind; I'll deserve it.

Mrs. Ford. Nay, I must tell you, so you do; or else I could not be in that mind.

Rob. [*Within*] Mistress Ford, Mistress Ford! here's Mistress Page at the door, sweating and blowing and looking wildly, and would needs speak with you presently.

Fal. She shall not see me: I will ensconce me behind the arras.

Mrs. Ford. Pray you, do so: she's a very tattling woman. [*Falstaff hides himself.*

Re-enter MISTRESS PAGE *and* ROBIN.

What's the matter? how now!

Mrs. Page. O Mistress Ford, what have you done? You're shamed, you're overthrown, you're undone for ever!

Mrs. Ford. What's the matter, good Mistress Page?

Mrs. Page. O well-a-day, Mistress Ford! having an honest man to your husband, to give him such cause of suspicion!

79. *Bucklersbury*, a street in London, the headquarters of the grocers and apothecaries.

79. *in simple-time* in the season when medicinal herbs were gathered.

85. *Counter-gate*, the gate of the Counter, the chief London debtors' prison.

Mrs. Ford. What cause of suspicion?

Mrs. Page. What cause of suspicion! Out upon you! how am I mistook in you!

Mrs. Ford. Why, alas, what's the matter?

Mrs. Page. Your husband's coming hither, woman, with all the officers in Windsor, to search for a gentleman that he says is here now in the house by your consent, to take an ill advantage of his absence: you are undone.

Mrs. Ford. 'Tis not so, I hope.

Mrs. Page. Pray heaven it be not so, that you have such a man here! but 'tis most certain your husband's coming, with half Windsor at his heels, to search for such a one. I come before to tell you. If you know yourself clear, why, I am glad of it; but if you have a friend here, convey, convey him out. Be not amazed; call all your senses to you; defend your reputation, or bid farewell to your good life for ever.

Mrs. Ford. What shall I do? There is a gentleman my dear friend; and I fear not mine own shame so much as his peril: I had rather than a thousand pound he were out of the house.

Mrs. Page. For shame! never stand 'you had rather' and 'you had rather:' your husband's here at hand; bethink you of some conveyance: in the house you cannot hide him. O, how have you deceived me! Look, here is a basket: if he be of any reasonable stature, he may creep in here; and throw foul linen upon him, as if it were going to bucking: or—it is whiting-time— send him by your two men to Datchet-mead.

127. *good life*, life as a respectable member of society.

135. *conveyance*, mode of privately conveying him away.

140. *bucking*, washing. A 'buck' was a batch of foul linen washed at one time. Hence 'buck-washing' (v. 165).

Mrs. Ford. He 's too big to go in there. What shall I do?

Fal. [*Coming forward*] Let me see 't, let me see 't, O, let me see 't! I 'll in, I 'll in. Follow your friend's counsel. I 'll in.

Mrs. Page. What, Sir John Falstaff! Are these your letters, knight?

Fal. I love thee. Help me away. Let me creep in here. I 'll never— 150

[*Gets into the basket; they cover him with foul linen.*

Mrs. Page. Help to cover your master, boy. Call your men, Mistress Ford. You dissembling knight!

Mrs. Ford. What, John! Robert! John!

[*Exit Robin.*

Re-enter Servants.

Go take up these clothes here quickly. Where 's the cowl-staff? look, how you drumble! Carry them to the laundress in Datchet-mead; quickly, come.

Enter FORD, PAGE, CAIUS, *and* SIR HUGH EVANS.

Ford. Pray you, come near: if I suspect without cause, why then make sport at me; then 160 let me be your jest; I deserve it. How now! whither bear you this?

Serv. To the laundress, forsooth.

Mrs. Ford. Why, what have you to do whither they bear it? You were best meddle with buck-washing.

156. *cowl-staff*, a pole on which a basket or bucket was slung, the bearers carrying the two ends.

156. *drumble*, dawdle.

Ford. Buck! I would I could wash myself of the buck! Buck, buck, buck! Ay, buck; I warrant you, buck; and of the season too, it shall appear. [*Exeunt Servants with the basket.*] Gentlemen, I have dreamed to-night; I'll tell you my dream. Here, here, here be my keys: ascend my chambers; search, seek, find out: I'll warrant we'll unkennel the fox. Let me stop this way first. [*Locking the door.*] So, now uncape.

Page. Good Master Ford, be contented: you wrong yourself too much.

Ford. True, Master Page. Up, gentlemen; you shall see sport anon: follow me, gentlemen. [*Exit.*

Evans. This is fery fantastical humours and jealousies.

Caius. By gar, 'tis no the fashion of France; it is not jealous in France.

Page. Nay, follow him, gentlemen; see the issue of his search. [*Exeunt Page, Caius, and Evans.*

Mrs. Page. Is there not a double excellency in this?

Mrs. Ford. I know not which pleases me better, that my husband is deceived, or Sir John.

Mrs. Page. What a taking was he in when your husband asked who was in the basket!

Mrs. Ford. I am half afraid he will have need of washing; so throwing him into the water will do him a benefit.

Mrs. Page. Hang him, dishonest rascal! I would all of the same strain were in the same distress.

167. *Buck*, etc. Ford quibbles on the word as the name of a horned animal.

176. *uncape*, unearth (the fox).

191. *taking*, agony of fear.

Mrs. Ford. I think my husband hath some special suspicion of Falstaff's being here; for I never saw him so gross in his jealousy till now.

Mrs. Page. I will lay a plot to try that; and we will yet have more tricks with Falstaff: his dissolute disease will scarce obey this medicine.

Mrs. Ford. Shall we send that foolish carrion, Mistress Quickly, to him, and excuse his throwing into the water; and give him another hope, to betray him to another punishment?

Mrs. Page. We will do it: let him be sent for to-morrow, eight o'clock, to have amends.

Re-enter FORD, PAGE, CAIUS, *and* SIR HUGH EVANS.

Ford. I cannot find him: may be the knave bragged of that he could not compass.

Mrs. Page. [*Aside to Mrs. Ford*] Heard you that?

Mrs Ford. You use me well, Master Ford, do you?

Ford. Ay, I do so.

Mrs. Ford. Heaven make you better than your thoughts!

Ford. Amen!

Mrs. Page. You do yourself mighty wrong, Master Ford.

Ford. Ay, ay; I must bear it.

Evans. If there be any pody in the house, and in the chambers, and in the coffers, and in the presses, heaven forgive my sins at the day of judgement!

Caius. By gar, nor I too: there is no bodies.

Page. Fie, fie, Master Ford! are you not ashamed? What spirit, what devil suggests this

imagination? I would not ha' your distemper in this kind for the wealth of Windsor Castle.

Ford. 'Tis my fault, Master Page: I suffer for it.

Evans. You suffer for a pad conscience: your wife is as honest a 'omans as I will desires among five thousand, and five hundred too.

Caius. By gar, I see 'tis an honest woman.

Ford. Well, I promised you a dinner. Come, come, walk in the Park: I pray you, pardon me; I will hereafter make known to you why I have done this. Come, wife; come, Mistress Page. I pray you, pardon me; pray heartily, pardon me.

Page. Let 's go in, gentlemen; but, trust me, we 'll mock him. I do invite you to-morrow morning to my house to breakfast: after, we 'll a-birding together; I have a fine hawk for the bush. Shall it be so?

Ford. Any thing.

Evans. If there is one, I shall make two in the company.

Caius. If dere be one or two, I shall make-a the turd.

Ford. Pray you, go, Master Page.

Evans. I pray you now, remembrance to-morrow on the lousy knave, mine host.

Caius. Dat is good; by gar, with all my heart!

247. *a fine hawk for the bush.* This would be one of the short-winged species, distinguished from the long-winged falcon used for the open country.

255. *I pray you now*, etc. Of this arrangement we hear no more. Mr. Daniel suggests that we have here 'an indication of another underplot projected, and perhaps actually interwoven with it. . . In Act iv. 5., after the Host has lost his horses, they are curiously officious in cautioning him against the thieves. Their threatened vengeance and the Host's loss were doubtless connected' (*Introduction to Quarto, 1602*, p. ix.).

Evans. A lousy knave, to have his gibes and his mockeries! [*Exeunt.*

Scene IV. *A room in* Page's *house.*

Enter Fenton *and* Anne Page.

Fent. I see I cannot get thy father's love;
Therefore no more turn me to him, sweet Nan.
Anne. Alas, how then?
Fent. Why, thou must be thyself.
He doth object I am too great of birth;
And that, my state being gall'd with my expense,
I seek to heal it only by his wealth:
Besides these, other bars he lays before me,
My riots past, my wild societies;
And tells me 'tis a thing impossible
I should love thee but as a property.
Anne. May be he tells you true.
Fent. No, heaven so speed me in my time to come!
Albeit I will confess thy father's wealth
Was the first motive that I woo'd thee, Anne:
Yet, wooing thee, I found thee of more value
Than stamps in gold or sums in sealed bags;
And 'tis the very riches of thyself
That now I aim at.
Anne. Gentle Master Fenton,
Yet seek my father's love; still seek it, sir:
If opportunity and humblest suit
Cannot attain it, why, then,—hark you hither!
[*They converse apart.*

Enter Shallow, Slender, *and* Mistress Quickly.

Shal. Break their talk, Mistress Quickly: my kinsman shall speak for himself.

Slen. I'll make a shaft or a bolt on 't: 'slid, 'tis but venturing.

Shal. Be not dismayed.

Slen. No, she shall not dismay me: I care not for that, but that I am afeard.

Quick. Hark ye; Master Slender would speak a word with you.

Anne. I come to him. [*Aside*] This is my father's choice.
O, what a world of vile ill-favour'd faults
Looks handsome in three hundred pounds a-year!

Quick. And how does good Master Fenton? Pray you, a word with you.

Shal. She 's coming; to her, coz. O boy, thou hadst a father!

Slen. I had a father, Mistress Anne; my uncle can tell you good jests of him. Pray you, uncle, tell Mistress Anne the jest, how my father stole two geese out of a pen, good uncle.

Shal. Mistress Anne, my cousin loves you.

Slen. Ay, that I do; as well as I love any woman in Gloucestershire.

Shal. He will maintain you like a gentlewoman.

Slen. Ay, that I will, come cut and long-tail, under the degree of a squire.

Shal. He will make you a hundred and fifty pounds jointure.

Anne. Good Master Shallow, let him woo for himself.

24. *make a shaft or a bolt on 't*, bring the matter to an issue one way or the other; one of Slender's sporting proverbs; literally, cut an unshaped piece of wood either into a long slender arrow, or into a broad blunt bird-bolt.

47. *cut and long-tail*, properly dock-tailed horses and horses with tails undocked, *i.e.* horses of all sorts; used by the 'horsey' Slender for 'men of all sorts,' 'anybody' ('under the degree of a squire').

Shal. Marry, I thank you for it; I thank you for that good comfort. She calls you, coz: I'll leave you.

Anne. Now, Master Slender,—

Slen. Now, good Mistress Anne,—

Anne. What is your will?

Slen. My will! 'od's heartlings, that's a pretty jest indeed! I ne'er made my will yet, I thank heaven; I am not such a sickly creature, I give heaven praise.

Anne. I mean, Master Slender, what would you with me?

Slen. Truly, for mine own part, I would little or nothing with you. Your father and my uncle hath made motions: if it be my luck, so; if not, happy man be his dole! They can tell you how things go better than I can: you may ask your father; here he comes.

Enter PAGE *and* MISTRESS PAGE.

Page. Now, Master Slender: love him, daughter Anne.
Why, how now! what does Master Fenton here?
You wrong me, sir, thus still to haunt my house:
I told you, sir, my daughter is disposed of.

Fent. Nay, Master Page, be not impatient.

Mrs. Page. Good Master Fenton, come not to my child.

Page. She is no match for you.

Fent. Sir, will you hear me?

Page. No, good Master Fenton.
Come, Master Shallow; come, son Slender, in.
Knowing my mind, you wrong me, Master Fenton.

[*Exeunt Page, Shal., and Slen.*

67. ***motions***, proposals.

68. ***happy man be his dole***, proverb, 'may it be his portion to be a happy man.'

Quick. Speak to Mistress Page.

Fent. Good Mistress Page, for that I love your daughter
In such a righteous fashion as I do,
Perforce, against all checks, rebukes and manners,
I must advance the colours of my love
And not retire: let me have your good will.

Anne. Good mother, do not marry me to yond fool.

Mrs. Page. I mean it not; I seek you a better husband.

Quick. That 's my master, master doctor.

Anne. Alas, I had rather be set quick i' the earth
And bowl'd to death with turnips!

Mrs. Page. Come, trouble not yourself. Good Master Fenton,
I will not be your friend nor enemy:
My daughter will I question how she loves you,
And as I find her, so am I affected.
Till then farewell, sir: she must needs go in;
Her father will be angry.

Fent. Farewell, gentle mistress: farewell, Nan.

[*Exeunt Mrs. Page and Anne.*

Quick. This is my doing, now: 'Nay,' said I, 'will you cast away your child on a fool, and a physician? Look on Master Fenton:' this is my doing.

Fent. I thank thee; and I pray thee, once to-night
Give my sweet Nan this ring: there 's for thy pains.

90. *Alas, I had rather*, etc., that is, be planted in the earth up to the neck and have her head bowled at; a form of protestation more distinctly expressed in Jonson's *Barth. Fair*, 'Would I had been set in the ground, all but the head of me, and had my brains bowled at.'

Quick. Now heaven send thee good fortune! [*Exit Fenton.*] A kind heart he hath: a woman would run through fire and water for such a kind heart. But yet I would my master had Mistress Anne; or I would Master Slender had her; or, in sooth, I would Master Fenton had her: I will do what I can for them all three; for so I have promised, and I'll be as good as my word; but speciously for Master Fenton. Well, I must of another errand to Sir John Falstaff from my two mistresses: what a beast am I to slack it! [*Exit.*

Scene V. *A room in the Garter Inn.*

Enter Falstaff *and* Bardolph.

Fal. Bardolph, I say,—

Bard. Here, sir.

Fal. Go fetch me a quart of sack; put a toast in't. [*Exit Bard.*] Have I lived to be carried in a basket, like a barrow of butcher's offal, and to be thrown in the Thames? Well, if I be served such another trick, I'll have my brains ta'en out and buttered, and give them to a dog for a new-year's gift. The rogues slighted me into the river with as little remorse as they would have

Sc. v. This scene has probably been put together out of two scenes, separated by a night's interval, in the original version. The opening lines (1-25) clearly belong to a scene following immediately upon Falstaff's adventure in the buck-basket; while the visit of Mrs. Quickly takes place either the same evening or early the following morning. Mr. Daniel would alter her 'good morrow' to 'good even,' and 'this morning' (46) to 'to-morrow morning.' Mr. Wheatley suggests, as a simpler expedient, to alter 'this morning' (130) to 'to-morrow morning.' But in this case Falstaff need not hasten to his appointment, and his exit must be otherwise explained.

9. *slighted*, threw carelessly.

drowned a blind bitch's puppies, fifteen i' the litter: and you may know by my size that I have a kind of alacrity in sinking; if the bottom were as deep as hell, I should down. I had been drowned, but that the shore was shelvy and shallow,— a death that I abhor; for the water swells a man; and what a thing should I have been when I had been swelled! I should have been a mountain of mummy.

Re-enter BARDOLPH *with sack.*

Bard. Here's Mistress Quickly, sir, to speak with you.

Fal. Come, let me pour in some sack to the Thames water; for my belly's as cold as if I had swallowed snowballs for pills to cool the reins. Call her in.

Bard. Come in, woman!

Enter MISTRESS QUICKLY.

Quick. By your leave; I cry you mercy: give your worship good morrow.

Fal. Take away these chalices. Go brew me a pottle of sack finely.

Bard. With eggs, sir?

Fal. Simple of itself; I'll no pullet-sperm in my brewage. [*Exit Bardolph.*] How now!

Quick. Marry, sir, I come to your worship from Mistress Ford.

Fal. Mistress Ford! I have had ford enough; I was thrown into the ford; I have my belly full of ford.

Quick. Alas the day! good heart, that was

30. *pottle*, tankard (containing half a gallon).
33. *brewage*, drink brewed.

not her fault: she does so take on with her men; they mistook their erection.

Fal. So did I mine, to build upon a foolish woman's promise.

Quick. Well, she laments, sir, for it, that it would yearn your heart to see it. Her husband goes this morning a-birding; she desires you once more to come to her between eight and nine: I must carry her word quickly: she 'll make you amends, I warrant you.

Fal. Well, I will visit her: tell her so; and bid her think what a man is: let her consider his frailty, and then judge of my merit.

Quick. I will tell her.

Fal. Do so. Between nine and ten, sayest thou?

Quick. Eight and nine, sir.

Fal. Well, be gone: I will not miss her.

Quick. Peace be with you, sir. [*Exit.*

Fal. I marvel I hear not of Master Brook; he sent me word to stay within: I like his money well. O, here he comes.

Enter FORD.

Ford. Bless you, sir!

Fal. Now, master Brook, you come to know what hath passed between me and Ford's wife?

Ford. That, indeed, Sir John, is my business.

Fal. Master Brook, I will not lie to you: I was at her house the hour she appointed me.

Ford. And sped you, sir?

Fal. Very ill-favouredly, Master Brook.

Ford. How so, sir? Did she change her determination?

Fal. No, master Brook; but the peaking Cornuto her husband, Master Brook, dwelling in a

71. *peaking*, sneaking. 71. *Cornuto*, cuckold.

continual 'larum of jealousy, comes me in the instant of our encounter, after we had embraced, kissed, protested, and, as it were, spoke the prologue of our comedy; and at his heels a rabble of his companions, thither provoked and instigated by his distemper, and, forsooth, to search his house for his wife's love.

Ford. What, while you were there?

Fal. While I was there.

Ford. And did he search for you, and could not find you?

Fal. You shall hear. As good luck would have it, comes in one Mistress Page; gives intelligence of Ford's approach; and, in her invention and Ford's wife's distraction, they conveyed me into a buck-basket.

Ford. A buck-basket!

Fal. By the Lord, a buck-basket! rammed me in with foul shirts and smocks, socks, foul stockings, greasy napkins; that, Master Brook, there was the rankest compound of villanous smell that ever offended nostril.

Ford. And how long lay you there?

Fal. Nay, you shall hear, Master Brook, what I have suffered to bring this woman to evil for your good. Being thus crammed in the basket, a couple of Ford's knaves, his hinds, were called forth by their mistress to carry me in the name of foul clothes to Datchet-lane: they took me on their shoulders; met the jealous knave their master in the door, who asked them once or twice what they had in their basket: I quaked for fear, lest the lunatic knave would have searched it; but fate, ordaining he should be a cuckold, held his hand. Well: on went he for a search, and away went I for foul clothes. But mark the

sequel, Master Brook: I suffered the pangs of three several deaths; first, an intolerable fright, to be detected with a jealous rotten bell-wether; next, to be compassed, like a good bilbo, in the circumference of a peck, hilt to point, heel to head; and then, to be stopped in, like a strong distillation, with stinking clothes that fretted in their own grease: think of that,—a man of my kidney,—think of that,—that am as subject to heat as butter; a man of continual dissolution and thaw: it was a miracle to 'scape suffocation. And in the height of this bath, when I was more than half stewed in grease, like a Dutch dish, to be thrown into the Thames, and cooled, glowing hot, in that surge, like a horse-shoe; think of that,—hissing hot,—think of that, Master Brook.

Ford. In good sadness, sir, I am sorry that for my sake you have suffered all this. My suit then is desperate; you 'll undertake her no more?

Fal. Master Brook, I will be thrown into Etna, as I have been into Thames, ere I will leave her thus. Her husband is this morning gone a-birding: I have received from her another embassy of meeting; 'twixt eight and nine is the hour, Master Brook.

Ford. 'Tis past eight already, sir.

Fal. Is it? I will then address me to my appointment. Come to me at your convenient leisure, and you shall know how I speed; and the conclusion shall be crowned with your enjoying her. Adieu. You shall have her, Master Brook; Master Brook, you shall cuckold Ford. [*Exit.*

Ford. Hum! ha! is this a vision? is this a dream? do I sleep? Master Ford, awake! awake.

111. *with*, by. 112. *bilbo*, sword of Bilboa.
115. *fretted*, rotted.

Master Ford! there's a hole made in your best coat, Master Ford. This 'tis to be married! this 'tis to have linen and buck-baskets! Well, I will proclaim myself what I am: I will now take the lecher; he is at my house; he cannot 'scape me; 'tis impossible he should; he cannot creep into a halfpenny purse, nor into a pepper-box: but, lest the devil that guides him should aid him, I will search impossible places. Though what I am I cannot avoid, yet to be what I would not shall not make me tame: if I have horns to make one mad, let the proverb go with me: I'll be horn-mad. [*Exit.*

ACT IV.

SCENE I. *A street.*

Enter MISTRESS PAGE, MISTRESS QUICKLY, *and* WILLIAM.

Mrs. Page. Is he at Master Ford's already, think'st thou?

Quick. Sure he is by this, or will be presently: but, truly, he is very courageous mad about his throwing into the water. Mistress Ford desires you to come suddenly.

Mrs. Page. I'll be with her by and by; I'll but bring my young man here to school. Look, where his master comes; 'tis a playing-day, I see.

Enter SIR HUGH EVANS.

How now, Sir Hugh! no school to-day?

152. *to be what I would not*, the fact of my being what, etc.

Evans. No; Master Slender is let the boys leave to play.

Quick. Blessing of his heart!

Mrs. Page. Sir Hugh, my husband says my son profits nothing in the world at his book. I pray you, ask him some questions in his accidence.

Evans. Come hither, William; hold up your head; come.

Mrs. Page. Come on, sirrah; hold up your head; answer your master, be not afraid.

Evans. William, how many numbers is in nouns?

Will. Two.

Quick. Truly, I thought there had been one number more, because they say, ''Od's nouns.'

Evans. Peace your tattlings! What is 'fair,' William?

Will. Pulcher.

Quick. Polecats! there are fairer things than polecats, sure.

Evans. You are a very simplicity 'oman: I pray you, peace. What is 'lapis,' William?

Will. A stone.

Evans. And what is 'a stone,' William?

Will. A pebble.

Evans. No, it is 'lapis:' I pray you, remember in your prain.

Will. Lapis.

Evans. That is a good William. What is he, William, that does lend articles?

16. *questions in his accidence.* The following questions are taken from Lily's *Accidence*, which had been in use since Henry VIII.'s time in all the English grammar-schools, and was therefore familiar to Shakespeare from his own school time.

25. *'Od's nouns*, a colloquial euphemism for 'God's wounds.'

39. *What is he that does lend articles?* etc. A similar play upon the definitions in Lily's Latin Grammar had been intro-

Will. Articles are borrowed of the pronoun, and be thus declined, Singulariter, nominativo, hic, hæc, hoc.

Evans. Nominativo, hig, hag, hog; pray you, mark: genitivo, hujus. Well, what is your accusative case?

Will. Accusativo, hinc.

Evans. I pray you, have your remembrance, child; accusativo, hung, hang, hog.

Quick. 'Hang-hog' is Latin for bacon, I warrant you. 50

Evans. Leave your prabbles, 'oman. What is the focative case, William?

Will. O,—vocativo, O.

Evans. Remember, William; focative is caret.

Quick. And that's a good root.

Evans. 'Oman, forbear.

Mrs. Page. Peace!

Evans. What is your genitive case plural, William? 60

Will. Genitive case!

Evans. Ay.

Will. Genitive,—horum, harum, horum.

duced into Lyly's *Endymion* (iii. 3.):—

Toph. Alas, Epi, to tell thee a truth, I am a noun adjective.

Epi. Why?

Toph. Because I cannot stand without another, etc.

50. *'Hang-hog' is Latin for bacon.* This is generally regarded as a reminiscence of the forensic anecdote told by Bacon (*Apophthegms*) of his father. 'Sir Nicholas Bacon being judge of the Northern Circuit, when he came to pass sentence upon one of the malefactors, was by one of them mightily importuned to save his life. When nothing he had said would avail, he at length desired his mercy on account of kindred. "Prithee," said my lord, "how came that in?"—"Why, if it please you, my lord, your name is Bacon and mine is Hog, and in all ages Hog and Bacon are so near kindred that they are not to be separated."—"Ay, but," replied the judge, "you and I cannot be kindred unless you be hanged; for Hog is not Bacon till it be well hanged."'

Quick. Vengeance of Jenny's case! fie on her! never name her, child, if she be a whore.

Evans. For shame, 'oman.

Quick. You do ill to teach the child such words: he teaches him to hick and to hack, which they 'll do fast enough of themselves, and to call 'horum:' fie upon you!

Evans. 'Oman, art thou lunatics? hast thou no understandings for thy cases and the numbers of the genders? Thou art as foolish Christian creatures as I would desires.

Mrs. Page. Prithee, hold thy peace.

Evans. Show me now, William, some declension of your pronouns.

Will. Forsooth, I have forgot.

Evans. It is qui, quæ, quod: if you forget your 'quies,' your 'quæs,' and your 'quods,' you must be preeches. Go your ways, and play; go.

Mrs. Page. He is a better scholar than I thought he was.

Evans. He is a good sprag memory. Farewell, Mistress Page.

Mrs. Page. Adieu, good Sir Hugh.

[*Exit Sir Hugh.*]

Get you home, boy. Come, we stay too long.

[*Exeunt.*

SCENE II. *A room in* FORD'S *house.*

Enter FALSTAFF *and* MISTRESS FORD.

Fal. Mistress Ford, your sorrow hath eaten up my sufferance. I see you are obsequious

68. *hick*, leap, probably used in a coarse sense.

68. *hack*, perhaps 'grow common or vile,' as apparently in ii. 1. 52.

84. *sprag* (sprack), alert, quick; a West Country word.

in your love, and I profess requital to a hair's breadth; not only, Mistress Ford, in the simple office of love, but in all the accoutrement, complement and ceremony of it. But are you sure of your husband now?

Mrs. Ford. He 's a-birding, sweet Sir John.

Mrs. Page. [*Within*] What, ho, gossip Ford! what, ho!

Mrs. Ford. Step into the chamber, Sir John.

[*Exit Falstaff.*

Enter MISTRESS PAGE.

Mrs. Page. How now, sweetheart! who 's at home besides yourself?

Mrs. Ford. Why, none but mine own people.

Mrs. Page. Indeed!

Mrs. Ford. No, certainly. [*Aside to her*] Speak louder.

Mrs. Page. Truly, I am so glad you have nobody here.

Mrs. Ford. Why?

Mrs. Page. Why, woman, your husband is in his old lunes again: he so takes on yonder with my husband; so rails against all married mankind; so curses all Eve's daughters, of what complexion soever; and so buffets himself on the forehead, crying, 'Peer out, peer out!' that any madness I ever yet beheld seemed but tameness, civility and patience, to this his distemper he is in now: I am glad the fat knight is not here.

Mrs. Ford. Why, does he talk of him?

Mrs. Page. Of none but him; and swears he was carried out, the last time he searched for him, in a basket; protests to my husband he is

22. *lunes*, mad freaks.

now here, and hath drawn him and the rest of their company from their sport, to make another experiment of his suspicion: but I am glad the knight is not here; now he shall see his own foolery.

Mrs. Ford. How near is he, Mistress Page?

Mrs. Page. Hard by; at street end; he will be here anon.

Mrs. Ford. I am undone! The knight is here.

Mrs. Page. Why then you are utterly shamed, and he's but a dead man. What a woman are you! — Away with him, away with him! better shame than murder.

Mrs. Ford. Which way should he go? how should I bestow him? Shall I put him into the basket again?

Re-enter FALSTAFF.

Fal. No, I'll come no more i' the basket. May I not go out ere he come?

Mrs. Page. Alas, three of Master Ford's brothers watch the door with pistols, that none shall issue out; otherwise you might slip away ere he came. But what make you here?

Fal. What shall I do? I'll creep up into the chimney.

Mrs. Ford. There they always use to discharge their birding-pieces. Creep into the kiln-hole.

Fal. Where is it?

Mrs. Ford. He will seek there, on my word. Neither press, coffer, chest, trunk, well, vault, but he hath an abstract for the remembrance of such places, and goes to them by his note: there is no hiding you in the house.

Fal. I'll go out then.

63. *abstract*, inventory.

Mrs. Page. If you go out in your own semblance, you die, Sir John. Unless you go out disguised—

Mrs. Ford. How might we disguise him?

Mrs. Page. Alas the day, I know not! There is no woman's gown big enough for him; otherwise he might put on a hat, a muffler and a kerchief, and so escape.

Fal. Good hearts, devise something: any extremity rather than a mischief.

Mrs. Ford. My maid's aunt, the fat woman of Brentford, has a gown above.

Mrs. Page. On my word, it will serve him; she 's as big as he is: and there 's her thrummed hat and her muffler too. Run up, Sir John.

Mrs. Ford. Go, go, sweet Sir John: Mistress Page and I will look some linen for your head.

Mrs. Page. Quick, quick! we 'll come dress you straight: put on the gown the while.

[*Exit Falstaff.*

Mrs. Ford. I would my husband would meet him in this shape: he cannot abide the old woman of Brentford; he swears she 's a witch; forbade her my house and hath threatened to beat her.

Mrs. Page. Heaven guide him to thy husband's cudgel, and the devil guide his cudgel afterwards!

Mrs. Ford. But is my husband coming?

Mrs. Page. Ay, in good sadness, is he; and

77. *the fat woman of Brentford;* in Q_1 'Gillian of Brainford,' with a still more explicit allusion to a notorious character of the middle of the century, remembered by a gross jest recorded in *Jyl of Brentford's Testament*, by R. Copland.

80. *thrummed hat*, one made of very coarse woollen cloth; the 'thrums' are the coarse ends of the warp, often several inches long, which cannot be woven.

83. *look*, look for.

93. *in good sadness*, in all seriousness.

talks of the basket too, howsoever he hath had intelligence.

Mrs. Ford. We 'll try that; for I 'll appoint my men to carry the basket again, to meet him at the door with it, as they did last time.

Mrs. Page. Nay, but he 'll be here presently: let 's go dress him like the witch of Brentford.

Mrs. Ford. I 'll first direct my men what they shall do with the basket. Go up; I 'll bring linen for him straight. [*Exit.*

Mrs. Page. Hang him, dishonest varlet! we cannot misuse him enough.

We 'll leave a proof, by that which we will do,
Wives may be merry, and yet honest too:
We do not act, that often jest and laugh;
'Tis old, but true, Still swine eats all the draff.
[*Exit.*

Re-enter MISTRESS FORD *with two* Servants.

Mrs. Ford. Go, sirs, take the basket again on your shoulders: your master is hard at door; if he bid you set it down, obey him: quickly, dispatch. [*Exit.*

First Serv. Come, come, take it up.

Sec. Serv. Pray heaven it be not full of knight again.

First Serv. I hope not; I had as lief bear so much lead.

Enter FORD, PAGE, SHALLOW, CAIUS, *and* SIR HUGH EVANS.

Ford. Ay, but if it prove true, Master Page, have you any way then to unfool me again? Set down the basket, villain! Somebody call

108. *act*, do in reality what we jestingly feign to do.

my wife. Youth in a basket! O you pandarly rascals! there's a knot, a ging, a pack, a conspiracy against me: now shall the devil be shamed. What, wife, I say! Come, come forth! Behold what honest clothes you send forth to bleaching!

Page. Why, this passes, Master Ford; you are not to go loose any longer; you must be pinioned.

Evans. Why, this is lunatics! this is mad as a mad dog!

Shal. Indeed, Master Ford, this is not well, indeed.

Ford. So say I too, sir.

Re-enter MISTRESS FORD.

Come hither, Mistress Ford; Mistress Ford, the honest woman, the modest wife, the virtuous creature, that hath the jealous fool to her husband! I suspect without cause, mistress, do I?

Mrs. Ford. Heaven be my witness you do, if you suspect me in any dishonesty.

Ford. Well said, brazen-face! hold it out. Come forth, sirrah!

[*Pulling clothes out of the basket.*

Page. This passes!

Mrs. Ford. Are you not ashamed? let the clothes alone.

Ford. I shall find you anon.

Evans. 'Tis unreasonable! Will you take up your wife's clothes? Come away.

Ford. Empty the basket, I say!

Mrs. Ford. Why, man, why?

Ford. Master Page, as I am a man, there was one conveyed out of my house yesterday in

123. *ging*, gang. 127. *passes*, passes all bounds.

this basket: why may not he be there again? In my house I am sure he is: my intelligence is true; my jealousy is reasonable. Pluck me out all the linen.

Mrs. Ford. If you find a man there, he shall die a flea's death.

Page. Here's no man.

Shal. By my fidelity, this is not well, Master Ford; this wrongs you.

Evans. Master Ford, you must pray, and not follow the imaginations of your own heart: this is jealousies.

Ford. Well, he's not here I seek for.

Page. No, nor nowhere else but in your brain.

Ford. Help to search my house this one time. If I find not what I seek, show no colour for my extremity; let me for ever be your table-sport; let them say of me, 'As jealous as Ford, that searched a hollow walnut for his wife's leman.' Satisfy me once more; once more search with me.

Mrs. Ford. What, ho, Mistress Page! come you and the old woman down; my husband will come into the chamber.

Ford. Old woman! what old woman's that?

Mrs. Ford. Why, it is my maid's aunt of Brentford.

Ford. A witch, a quean, an old cozening quean! Have I not forbid her my house? She comes of errands, does she? We are simple men; we do not know what's brought to pass under the profession of fortune-telling. She works by charms, by spells, by the figure, and such daubery as this is, beyond our element: we

168. *show no colour for my extremity*, offer no excuse for the extreme course I take.

know nothing. Come down, you witch, you hag, you; come down, I say!

Mrs. Ford. Nay, good, sweet husband! Good gentlemen, let him not strike the old woman.

Re-enter FALSTAFF *in woman's clothes, and* MISTRESS PAGE.

Mrs. Page. Come, Mother Prat; come, give me your hand.

Ford. I'll prat her. [*Beating him*] Out of my door, you witch, you hag, you baggage, you polecat, you ronyon! out, out! I'll conjure you, I'll fortune-tell you. [*Exit Falstaff.*

Mrs. Page. Are you not ashamed? I think you have killed the poor woman.

Mrs. Ford. Nay, he will do it. 'Tis a goodly credit for you.

Ford. Hang her, witch!

Evans. By yea and no, I think the 'oman is a witch indeed: I like not when a 'oman has a great peard; I spy a great peard under his muffler.

Ford. Will you follow, gentlemen? I beseech you, follow; see but the issue of my jealousy: if I cry out thus upon no trail, never trust me when I open again.

Page. Let's obey his humour a little further: come, gentlemen.

[*Exeunt Ford, Page, Shal., Caius, and Evans.*

Mrs. Page. Trust me, he beat him most pitifully.

Mrs. Ford. Nay, by the mass, that he did not; he beat him most unpitifully, methought.

195. *ronyon*, a mangy creature.

209. *open* (technical term of the chase), open cry.

Mrs. Page. I'll have the cudgel hallowed and hung o'er the altar; it hath done meritorious service.

Mrs. Ford. What think you? may we, with the warrant of womanhood and the witness of a good conscience, pursue him with any further revenge?

Mrs. Page. The spirit of wantonness is, sure, scared out of him: if the devil have him not in fee-simple, with fine and recovery, he will never, I think, in the way of waste, attempt us again.

Mrs. Ford. Shall we tell our husbands how we have served him?

Mrs. Page. Yes, by all means; if it be but to scrape the figures out of your husband's brains. If they can find in their hearts the poor unvirtuous fat knight shall be any further afflicted, we two will still be the ministers.

Mrs. Ford. I'll warrant they'll have him publicly shamed: and methinks there would be no period to the jest, should he not be publicly shamed.

Mrs. Page. Come, to the forge with it then; shape it: I would not have things cool. [*Exeunt.*

*

SCENE III. *A room in the Garter Inn.*

Enter HOST *and* BARDOLPH.

Bard. Sir, the Germans desire to have three of your horses: the duke himself will be to-

225. *in fee-simple, with fine and recovery*, as his absolute property. 'Fine and recovery' were part of the legal mechanism for converting a conditional tenure of land into ownership.

231. *figures*, fancies, whimsies.

1. *the Germans desire*, etc. This doubtless refers to the visit of Count Frederick of Mömpel-

morrow at court, and they are going to meet him.

Host. What duke should that be comes so secretly? I hear not of him in the court. Let me speak with the gentlemen: they speak English?

Bard. Ay, sir; I'll call them to you.

Host. They shall have my horses; but I'll make them pay; I'll sauce them: they have had my house a week at command; I have turned away my other guests: they must come off; I'll sauce them. Come. [*Exeunt.*

SCENE IV. *A room in* FORD'S *house.*

Enter PAGE, FORD, MISTRESS PAGE, MISTRESS FORD, *and* SIR HUGH EVANS.

Evans. 'Tis one of the best discretions of a 'oman as ever I did look upon.

Page. And did he send you both these letters at an instant?

Mrs. Page. Within a quarter of an hour.

Ford. Pardon me, wife. Henceforth do what thou wilt:
I rather will suspect the sun with cold
Than thee with wantonness: now doth thy honour stand,
In him that was of late an heretic,
As firm as faith.

Page. 'Tis well, 'tis well; no more:
Be not as extreme in submission
As in offence.

gard to Windsor in 1592; he received the privilege of travelling free by post, and exercised it to the discontent of English innkeepers. Cf. iv. 5. 79.

But let our plot go forward: let our wives
Yet once again, to make us public sport,
Appoint a meeting with this old fat fellow,
Where we may take him and disgrace him for it.

Ford. There is no better way than that they spoke of.

Page. How? to send him word they'll meet him in the park at midnight? Fie, fie! he'll never come.

Evans. You say he has been thrown in the rivers and has been grievously peaten as an old 'oman: methinks there should be terrors in him that he should not come; methinks his flesh is punished, he shall have no desires.

Page. So think I too.

Mrs. Ford. Devise but how you 'll use him when he comes,
And let us two devise to bring him thither.

Mrs. Page. There is an old tale goes that Herne the hunter,
Sometime a keeper here in Windsor forest,
Doth all the winter-time, at still midnight,
Walk round about an oak, with great ragg'd horns;
And there he blasts the tree and takes the cattle
And makes milch-kine yield blood and shakes a chain
In a most hideous and dreadful manner:
You have heard of such a spirit, and well you know
The superstitious idle-headed eld
Received and did deliver to our age
This tale of Herne the hunter for a truth.

Page. Why, yet there want not many that do fear

28. *Herne the Hunter.* The present passage is the source of practically all that is known of this legend.

32. *takes*, strikes with disease.

36. *eld*, old age (collectively for aged persons).

In deep of night to walk by this Herne's oak:
But what of this?
Mrs. Ford. Marry, this is our device;
That Falstaff at that oak shall meet with us.
Page. Well, let it not be doubted but he'll come:
And in this shape when you have brought him thither,
What shall be done with him? what is your plot?
Mrs. Page. That likewise have we thought upon, and thus:
Nan Page my daughter and my little son
And three or four more of their growth we'll dress
Like urchins, ouphes and fairies, green and white,
With rounds of waxen tapers on their heads,
And rattles in their hands: upon a sudden,
As Falstaff, she and I, are newly met,
Let them from forth a sawpit rush at once
With some diffused song: upon their sight,
We two in great amazedness will fly:
Then let them all encircle him about
And fairy-like to-pinch the unclean knight,
And ask him why, that hour of fairy revel,
In their so sacred paths he dares to tread
In shape profane.
Mrs. Ford. And till he tell the truth,
Let the supposed fairies pinch him sound
And burn him with their tapers.
Mrs. Page. The truth being known,
We'll all present ourselves, dis-horn the spirit,
And mock him home to Windsor.
Ford. The children must
Be practised well to this, or they'll ne'er do't.
Evans. I will teach the children their behaviours;

49. *ouphes*, goblins.
54. *diffused*, strange, incoherent.
57. *to-pinch*, pinch soundly.

and I will be like a jack-an-apes also, to burn the knight with my taber.

Ford. That will be excellent. I 'll go buy them vizards.

Mrs. Page. My Nan shall be the queen of all the fairies,
Finely attired in a robe of white.

Page. That silk will I go buy. [*Aside*] And in that time
Shall Master Slender steal my Nan away
And marry her at Eton. Go send to Falstaff straight.

Ford. Nay, I 'll to him again in name of Brook:
He 'll tell me all his purpose: sure, he 'll come.

Mrs. Page. Fear not you that. Go get us properties,
And tricking for our fairies.

Evans. Let us about it: it is admirable pleasures and fery honest knaveries.

[*Exeunt Page, Ford, and Evans.*

Mrs. Page. Go, Mistress Ford,
Send quickly to Sir John, to know his mind.

[*Exit Mrs. Ford.*

I 'll to the doctor: he hath my good will,
And none but he, to marry with Nan Page.
That Slender, though well landed, is an idiot;
And he my husband best of all affects.
The doctor is well money'd, and his friends
Potent at court: he, none but he, shall have her,
Though twenty thousand worthier come to crave her.

[*Exit.*

78. *properties*, stage requisites apart from scenery and dresses, here especially the torches.

79. *tricking*, dresses. Pyrrhus, in *Ham.* ii. 2. 479, is said to be 'horridly trick'd with blood of fathers, mothers,' etc.

SCENE V. *A room in the Garter Inn.*

Enter HOST *and* SIMPLE.

Host. What wouldst thou have, boor? what, thick-skin? speak, breathe, discuss; brief, short, quick, snap.

Sim. Marry, sir, I come to speak with Sir John Falstaff from Master Slender.

Host. There's his chamber, his house, his castle, his standing-bed and truckle-bed; 'tis painted about with the story of the Prodigal, fresh and new. Go knock and call; he'll speak like an Anthropophaginian unto thee: knock, I say.

Sim. There's an old woman, a fat woman, gone up into his chamber: I'll be so bold as stay, sir, till she come down; I come to speak with her, indeed.

Host. Ha! a fat woman! the knight may be robbed: I'll call. Bully knight! bully Sir John! speak from thy lungs military: art thou there? it is thine host, thine Ephesian, calls.

Fal. [*Above*] How now, mine host!

7. *truckle-bed*, a low movable bed, capable of being pushed under the larger 'standing bed' when out of use.

8. The Prodigal Son was a favourite subject for the tapestry or other wall-decoration of a room. Similarly in *2 Hen. IV.* Falstaff assures the Hostess that 'for thy walls, a pretty slight drollery, or the story of the Prodigal, or the German hunting in water-work,' is worth a thousand of these bed-hangings.

10. *Anthropophaginian*, used probably as a sounding term without much significance. Tales of the Anthropophagi ('the cannibals that each other eat') were among those to which Desdemona 'would seriously incline' (*Oth.* i. 3.).

19. *Ephesian*, jolly companion. In *2 Hen. IV.* ii. 2. 162, Falstaff's associates in Eastcheap are described by his page as 'Ephesians of the old church.

Host. Here's a Bohemian-Tartar tarries the coming down of thy fat woman. Let her descend, bully, let her descend; my chambers are honourable: fie! privacy? fie!

Enter FALSTAFF.

Fal. There was, mine host, an old fat woman even now with me; but she's gone.

Sim. Pray you, sir, was't not the wise woman of Brentford?

Fal. Ay, marry, was it, mussel-shell: what would you with her?

Sim. My master, sir, Master Slender, sent to her, seeing her go through the streets, to know, sir, whether one Nym, sir, that beguiled him of a chain, had the chain or no.

Fal. I spake with the old woman about it.

Sim. And what says she, I pray, sir?

Fal. Marry, she says that the very same man that beguiled Master Slender of his chain cozened him of it.

Sim. I would I could have spoken with the woman herself; I had other things to have spoken with her too from him.

Fal. What are they? let us know.

Host. Ay, come; quick.

Sim. I may not conceal them, sir.

Host. Conceal them, or thou diest.

Sim. Why, sir, they were nothing but about Mistress Anne Page; to know if it were my master's fortune to have her or no.

Fal. 'Tis, 'tis his fortune.

Sim. What, sir?

29. *mussel-shell;* applied to Simple, who stands with his mouth open.

Fal. To have her, or no. Go; say the woman told me so.

Sim. May I be bold to say so, sir?

Fal. Ay, sir; like who more bold.

Sim. I thank your worship: I shall make my master glad with these tidings. [*Exit.*

Host. Thou art clerkly, thou art clerkly, Sir John. Was there a wise woman with thee?

Fal. Ay, that there was, mine host; one that hath taught me more wit than ever I learned before in my life; and I paid nothing for it neither, but was paid for my learning.

Enter BARDOLPH.

Bard. Out, alas, sir! cozenage, mere cozenage!

Host. Where be my horses? speak well of them, varletto.

Bard. Run away with the cozeners; for so soon as I came beyond Eton, they threw me off from behind one of them, in a slough of mire; and set spurs and away, like three German devils, three Doctor Faustuses.

Host. They are gone but to meet the duke, villain: do not say they be fled; Germans are honest men.

Enter SIR HUGH EVANS.

Evans. Where is mine host.

Host. What is the matter, sir?

Evans. Have a care of your entertainments: there is a friend of mine come to town, tells me there is three cozen-germans that has cozened all

55. *like who more bold*, like the boldest.

70. *three German devils, three Doctor Faustuses;* cf. note to i. 1. 132.

79. *three cozen-germans.* In

the hosts of Readins, of Maidenhead, of Colebrook, of horses and money. I tell you for good will, look you: you are wise and full of gibes and vlouting-sticks, and 'tis not convenient you should be cozened. Fare you well. [*Exit.*

Enter DOCTOR CAIUS.

Caius. Vere is mine host de Jarteer?

Host. Here, master doctor, in perplexity and doubtful dilemma.

Caius. I cannot tell vat is dat: but it is tell-a me dat you make grand preparation for a duke de Jamany: by my trot, dere is no duke dat the court is know to come. I tell you for good vill: adieu. [*Exit.*

Host. Hue and cry, villain, go! Assist me, knight. I am undone! Fly, run, hue and cry, villain! I am undone! [*Exeunt Host and Bard.*

Fal. I would all the world might be cozened; for I have been cozened and beaten too. If it should come to the ear of the court, how I have been transformed and how my transformation hath been washed and cudgelled, they would melt me out of my fat drop by drop and liquor fishermen's boots with me: I warrant they would whip me with their fine wits till I were as crest-fallen as a dried pear. I never prospered since I forswore myself at primero. Well, if my wind were but long enough to say my prayers, I would repent.

Q_1 this allusion is more specific:

For there is three sorts of cosen garmombles,
Is cosen all the Host of Maidenhead and Readings.

There is little doubt that *garmombles* is a thin disguise for Mömpelgard, the Count of Mömpelgard having, as stated above, visited Windsor in 1592. He became Duke of Würtemberg (*Duke of Jamany*, v. 90, for which Q_1 has *a Garmaine Duke*) in 1593.

99. *transformation*, transformed shape.

105. *primero*, a game at cards.

Enter MISTRESS QUICKLY.

Now, whence come you?

Quick. From the two parties, forsooth.

Fal. The devil take one party and his dam the other! and so they shall be both bestowed. I have suffered more for their sakes, more than the villanous inconstancy of man's disposition is able to bear.

Quick. And have not they suffered? Yes, I warrant; speciously one of them; Mistress Ford, good heart, is beaten black and blue, that you cannot see a white spot about her.

Fal. What tellest thou me of black and blue? I was beaten myself into all the colours of the rainbow; and I was like to be apprehended for the witch of Brentford: but that my admirable dexterity of wit, my counterfeiting the action of an old woman, delivered me, the knave constable had set me i' the stocks, i' the common stocks, for a witch.

Quick. Sir, let me speak with you in your chamber: you shall hear how things go; and, I warrant, to your content. Here is a letter will say somewhat. Good hearts, what ado here is to bring you together! Sure, one of you does not serve heaven well, that you are so crossed.

Fal. Come up into my chamber. [*Exeunt.*

SCENE VI. *Another room in the Garter Inn.*

Enter FENTON *and* HOST.

Host. Master Fenton, talk not to me; my mind is heavy: I will give over all.

122. *of an old woman*, i.e. of an ordinary old woman, too innocent and harmless for a witch.

Fent. Yet hear me speak. Assist me in my purpose,
And, as I am a gentleman, I 'll give thee
A hundred pound in gold more than your loss.
Host. I will hear you, Master Fenton; and I will at the least keep your counsel.
Fent. From time to time I have acquainted you
With the dear love I bear to fair Anne Page;
Who mutually hath answer'd my affection.
So far forth as herself might be her chooser,
Even to my wish: I have a letter from her
Of such contents as you will wonder at;
The mirth whereof so larded with my matter,
That neither singly can be manifested,
Without the show of both; fat Falstaff
Hath a great scene: the image of the jest
I 'll show you here at large. Hark, good mine host.
To-night at Herne's oak, just 'twixt twelve and one,
Must my sweet Nan present the Fairy Queen;
The purpose why, is here: in which disguise,
While other jests are something rank on foot,
Her father hath commanded her to slip
Away with Slender and with him at Eton
Immediately to marry: she hath consented:
Now, sir,
Her mother, ever strong against that match
And firm for Doctor Caius, hath appointed
That he shall likewise shuffle her away,
While other sports are tasking of their minds,
And at the deanery, where a priest attends,
Straight marry her: to this her mother's plot
She seemingly obedient likewise hath
Made promise to the doctor. Now, thus it rests:
Her father means she shall be all in white,
And in that habit, when Slender sees his time

14. *larded*, intermingled.

To take her by the hand and bid her go,
She shall go with him: her mother hath intended,
The better to denote her to the doctor,
For they must all be mask'd and vizarded,
That quaint in green she shall be loose enrobed,
With ribands pendent, flaring 'bout her head;
And when the doctor spies his vantage ripe,
To pinch her by the hand, and, on that token,
The maid hath given consent to go with him.

Host. Which means she to deceive, father or mother?

Fent. Both, my good host, to go along with me:
And here it rests, that you 'll procure the vicar
To stay for me at church 'twixt twelve and one,
And, in the lawful name of marrying,
To give our hearts united ceremony.

Host. Well, husband your device; I 'll to the vicar:
Bring you the maid, you shall not lack a priest.

Fent. So shall I evermore be bound to thee;
Besides, I 'll make a present recompense. [*Exeunt.*

ACT V.

SCENE I. *A room in the Garter Inn.*

Enter FALSTAFF *and* MISTRESS QUICKLY.

Fal. Prithee, no more prattling; go. I 'll hold. This is the third time; I hope good luck lies in odd numbers. Away! go. They say there is divinity in odd numbers, either in nativity, chance, or death. Away!

52. *husband*, manage.

Quick. I'll provide you a chain; and I'll do what I can to get you a pair of horns.

Fal. Away, I say; time wears: hold up your head, and mince. [*Exit Mrs. Quickly.*

Enter FORD.

How now, Master Brook! Master Brook, the matter will be known to-night, or never. Be you in the Park about midnight, at Herne's oak, and you shall see wonders.

Ford. Went you not to her yesterday, sir, as you told me you had appointed?

Fal. I went to her, Master Brook, as you see, like a poor old man: but I came from her, Master Brook, like a poor old woman. That same knave Ford, her husband, hath the finest mad devil of jealousy in him, Master Brook, that ever governed frenzy. I will tell you: he beat me grievously, in the shape of a woman; for in the shape of man, Master Brook, I fear not Goliath with a weaver's beam; because I know also life is a shuttle. I am in haste; go along with me: I'll tell you all, Master Brook. Since I plucked geese, played truant and whipped top, I knew not what 'twas to be beaten till lately. Follow me: I'll tell you strange things of this knave Ford, on whom to-night I will be revenged, and I will deliver his wife into your hand. Follow. Strange things in hand, Master Brook! Follow. [*Exeunt.*

SCENE II. *Windsor Park.*

Enter PAGE, SHALLOW, *and* SLENDER.

Page. Come, come: we'll couch i' the castle-

9. *mince*, walk affectedly.

ditch till we see the light of our fairies. Remember, son Slender, my daughter.

Slen. Ay, forsooth; I have spoke with her and we have a nay-word how to know one another: I come to her in white, and cry 'mum;' she cries 'budget;' and by that we know one another.

Shal. That 's good too: but what needs either your 'mum' or her 'budget?' the white will decipher her well enough. It hath struck ten o'clock.

Page. The night is dark; light and spirits will become it well. Heaven prosper our sport! No man means evil but the devil, and we shall know him by his horns. Let 's away; follow me.

[*Exeunt.*

SCENE III. *A street leading to the Park.*

Enter MISTRESS PAGE, MISTRESS FORD, *and* DOCTOR CAIUS.

Mrs. Page. Master doctor, my daughter is in green: when you see your time, take her by the hand, away with her to the deanery, and dispatch it quickly. Go before into the Park: we two must go together.

Caius. I know vat I have to do. Adieu.

Mrs. Page. Fare you well, sir. [*Exit Caius.*] My husband will not rejoice so much at the abuse of Falstaff as he will chafe at the doctor's marry-

5. *nay-word*, watch-word.

6, 7. '*mum*,' '*budget*'; both words were used colloquially in demanding silence, hence would arouse no suspicion when exchanged by Ann and Slender. 'To play mum-budget' was a proverbial phrase for 'to be tongue-tied.'

ing my daughter: but 'tis no matter; better a little chiding than a great deal of heart-break.

Mrs. Ford. Where is Nan now and her troop of fairies, and the Welsh devil Hugh?

Mrs. Page. They are all couched in a pit hard by Herne's oak, with obscured lights; which, at the very instant of Falstaff's and our meeting, they will at once display to the night.

Mrs. Ford. That cannot choose but amaze him.

Mrs. Page. If he be not amazed, he will be mocked; if he be amazed, he will every way be mocked.

Mrs. Ford. We 'll betray him finely.

Mrs. Page. Against such lewdsters and their lechery
Those that betray them do no treachery.

Mrs. Ford. The hour draws on. To the oak, to the oak! [*Exeunt.*

Scene IV. *Windsor Park.*

Enter Sir Hugh Evans *disguised, with others as Fairies.*

Evans. Trib, trib, fairies; come; and remember your parts: be pold, I pray you; follow me into the pit; and when I give the watch-'ords, do as I pid you: come, come; trib, trib. [*Exeunt.*

Scene V. *Another part of the Park.*

Enter Falstaff *disguised as Herne.*

Fal. The Windsor bell hath struck twelve; the minute draws on. Now, the hot-blooded gods

assist me! Remember, Jove, thou wast a bull for thy Europa; love set on thy horns. O powerful love! that, in some respects, makes a beast a man, in some other, a man a beast. You were also, Jupiter, a swan for the love of Leda. O omnipotent Love! how near the god drew to the complexion of a goose! A fault done first in the form of a beast. O Jove, a beastly fault! And then another fault in the semblance of a fowl; think on 't, Jove; a foul fault! When gods have hot backs, what shall poor men do? For me, I am here a Windsor stag; and the fattest, I think, i' the forest. Send me a cool rut-time, Jove, or who can blame me to piss my tallow? Who comes here? my doe?

Enter MISTRESS FORD *and* MISTRESS PAGE.

Mrs. Ford. Sir John! art thou there, my deer? my male deer?

Fal. My doe with the black scut! Let the sky rain potatoes; let it thunder to the tune of Green Sleeves, hail kissing-comfits and snow eringoes; let there come a tempest of provocation, I will shelter me here.

Mrs. Ford. Mistress Page is come with me, sweetheart.

Fal. Divide me like a bribed buck, each a haunch: I will keep my sides to myself, my shoulders for the fellow of this walk, and my horns I bequeath your husbands. Am I a woodman, ha? Speak I like Herne the hunter? Why,

22. *Green Sleeves;* cf. note to ii. 1. 63.

23. *eringoes*, sea-holly, regarded, like potatoes, as a provocative.

27. *bribed*, purloined (and so cut up for facility in carrying off).

now is Cupid a child of conscience; he makes restitution. As I am a true spirit, welcome!

[*Noise within.*

Mrs. Page. Alas, what noise?

Mrs. Ford. Heaven forgive our sins!

Fal. What should this be?

Mrs. Ford. } Away, away! [*They run off.*
Mrs. Page. }

Fal. I think the devil will not have me damned, lest the oil that's in me should set hell on fire; he would never else cross me thus.

Enter SIR HUGH EVANS, *disguised as before;* PISTOL, *as Hobgoblin;* MISTRESS QUICKLY, ANNE PAGE, *and others as Fairies, with tapers.*

Quick. Fairies, black, grey, green, and white,
You moonshine revellers, and shades of night,
You orphan heirs of fixed destiny,
Attend your office and your quality.
Crier Hobgoblin, make the fairy oyes.

Pist. Elves, list your names; silence, you airy toys.

Cricket, to Windsor chimneys shalt thou leap:
Where fires thou find'st unraked and hearths unswept,
There pinch the maids as blue as bilberry:
Our radiant queen hates sluts and sluttery.

Fal. They are fairies; he that speaks to them shall die:

43. *You orphan heirs of fixed destiny.* This is partly to be explained by *2 Hen. IV.* 4. 122, where 'unfathered heirs' are reckoned among unlucky portents,—'unfathered' being equivalent to 'supernaturally begotten.' Hence 'orphan' is equivalent to 'superhuman.' 'Heirs of fixed destiny' probably refers to the fairies' immortality. They are eternal children.

45. *oyes*, the 'O-yes' (Fr. *oyez*) with which the herald or crier opened his announcement.

I 'll wink and couch: no man their works must eye.
[*Lies down upon his face.*
Evans. Where 's Bede? Go you, and where you find a maid
That, ere she sleep, has thrice her prayers said,
Raise up the organs of her fantasy;
Sleep she as sound as careless infancy:
But those as sleep and think not on their sins,
Pinch them, arms, legs, backs, shoulders, sides and shins.
Quick. About, about;
Search Windsor Castle, elves, within and out:
Strew good luck, ouphes, on every sacred room:
That it may stand till the perpetual doom,
In state as wholesome as in state 'tis fit,
Worthy the owner, and the owner it.
The several chairs of order look you scour
With juice of balm and every precious flower:
Each fair instalment, coat, and several crest,
With loyal blazon, evermore be blest!
And nightly, meadow-fairies, look you sing,
Like to the Garter's compass, in a ring:
The expressure that it bears, green let it be,
More fertile-fresh than all the field to see;
And 'Honi soit qui mal y pense' write
In emerald tufts, flowers purple, blue, and white;
Like sapphire, pearl and rich embroidery,
Buckled below fair knighthood's bending knee:

55. *Raise up*, etc., give her choice and delightful dreams. The 'sound sleep' of the next line is contrasted not with blissful sleep of this kind, but with rude and violent disturbance.

63. *state*, (1) condition, (2) stateliness.

65. *chairs of order*, seats assigned to the members of the Order of the Garter.

67. *instalment*, seat of installation.

73. *pense* (two syllables as in French verse).

Fairies use flowers for their charactery.
Away; disperse: but till 'tis one o'clock,
Our dance of custom round about the oak
Of Herne the hunter, let us not forget.
Evans. Pray you, lock hand in hand; yourselves in order set;
And twenty glow-worms shall our lanterns be,
To guide our measure round about the tree.
But, stay; I smell a man of middle-earth.
Fal. Heavens defend me from that Welsh fairy, lest he transform me to a piece of cheese!
Pist. Vile worm, thou wast o'erlook'd even in thy birth.
Quick. With trial-fire touch me his finger-end:
If he be chaste, the flame will back descend
And turn him to no pain; but if he start,
It is the flesh of a corrupted heart.
Pist. A trial, come.
Evans. Come, will this wood take fire?
[*They burn him with their tapers.*
Fal. Oh, Oh, Oh!
Quick. Corrupt, corrupt, and tainted in desire!
About him, fairies; sing a scornful rhyme;
And, as you trip, still pinch him to your time.

77. *charactery*, writing.

84. *a man of middle-earth*, a 'human-mortal,' in Puck's phrase, not a fairy. 'Middle-earth,' nowhere else used by Shakespeare, is an Old English word for the earth between heaven and hell.

87. *o'erlook'd*, i.e. by a malignant fairy, whose glance had power to injure the new-born child.

95. *sing a scornful rhyme.* The situation resembles that of the scene in Lyly's *Endymion* (iv. 3.), where (according to the stage direction) 'the fairies dance, and with a song pinch him [Corsites]'—

Omnes. Pinch him, pinch him black and blue,
Saucy mortals must not view
What the Queen of Stars is doing
Nor pry into our fairy wooing.
1st Fairy. Pinch him blue.
2nd Fairy. And pinch him black.
3rd Fairy. Let him not lack
Sharp nails to pinch him blue and red etc.

SONG.

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in heart, whose flames aspire
As thoughts do blow them, higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villany;
Pinch him, and burn him, and turn him about,
Till candles and starlight and moonshine be out.

During this song they pinch FALSTAFF. DOCTOR CAIUS *comes one way, and steals away a boy in green;* SLENDER *another way, and takes off a boy in white; and* FENTON *comes; and steals away Mrs.* ANNE PAGE. *A noise of hunting is heard within. All the Fairies run away.* FALSTAFF *pulls off his buck's head, and rises.*

Enter PAGE, FORD, MISTRESS PAGE, *and* MISTRESS FORD.

Page. Nay, do not fly; I think we have watch'd you now:
Will none but Herne the hunter serve your turn?
Mrs. Page. I pray you, come, hold up the jest no higher.
Now, good Sir John, how like you Windsor wives?
See you these, husband? do not these fair yokes
Become the forest better than the town?
Ford. Now, sir, who's a cuckold now? Master

98. *luxury*, wantonness.
111. *yokes*, the buck's horns, resembling the peaked yoke borne by a pair of oxen.

Brook, Falstaff's a knave, a cuckoldly knave; here are his horns, Master Brook: and, Master Brook, he hath enjoyed nothing of Ford's but his buck-basket, his cudgel, and twenty pounds of money, which must be paid to Master Brook; his horses are arrested for it, Master Brook.

Mrs. Ford. Sir John, we have had ill luck; we could never meet. I will never take you for my love again; but I will always count you my deer.

Fal. I do begin to perceive that I am made an ass.

Ford. Ay, and an ox too: both the proofs are extant.

Fal. And these are not fairies? I was three or four times in the thought they were not fairies: and yet the guiltiness of my mind, the sudden surprise of my powers, drove the grossness of the foppery into a received belief, in despite of the teeth of all rhyme and reason, that they were fairies. See now how wit may be made a Jack-a-Lent, when 'tis upon ill employment!

Evans. Sir John Falstaff, serve Got, and leave your desires, and fairies will not pinse you.

Ford. Well said, fairy Hugh.

Evans. And leave your jealousies too, I pray you.

Ford. I will never mistrust my wife again, till thou art able to woo her in good English.

Fal. Have I laid my brain in the sun and dried it, that it wants matter to prevent so gross o'erreaching as this? Am I ridden with a Welsh goat too? shall I have a coxcomb of frize? 'Tis time I were choked with a piece of toasted cheese.

146. *frize*, coarse woollen stuff, largely made in Wales; cf. v. 172.

Evans. Seese is not good to give putter; your belly is all putter.

Fal. 'Seese' and 'putter'! have I lived to stand at the taunt of one that makes fritters of English? This is enough to be the decay of lust and late-walking through the realm.

Mrs. Page. Why, Sir John, do you think, though we would have thrust virtue out of our hearts by the head and shoulders and have given ourselves without scruple to hell, that ever the devil could have made you our delight?

Ford. What, a hodge-pudding? a bag of flax?

Mrs. Page. A puffed man?

Page. Old, cold, withered and of intolerable entrails?

Ford. And one that is as slanderous as Satan?

Page. And as poor as Job?

Ford. And as wicked as his wife?

Evans. And given to fornications, and to taverns and sack and wine and metheglins, and to drinkings and swearings and starings, pribbles and prabbles?

Fal. Well, I am your theme: you have the start of me; I am dejected; I am not able to answer the Welsh flannel; ignorance itself is a plummet o'er me: use me as you will.

Ford. Marry, sir, we'll bring you to Windsor, to one Master Brook, that you have cozened of money, to whom you should have been a pandar: over and above that you have suffered, I think to repay that money will be a biting affliction.

Page. Yet be cheerful, knight: thou shalt eat a posset to-night at my house; where I will desire

161. *intolerable*, monstrous, huge.

172. *ignorance itself*, etc. So deeply am I 'dejected' that ignorance itself is less deep by the length of a plummet line.

thee to laugh at my wife, that now laughs at thee: tell her Master Slender hath married her daughter.

Mrs. Page. [*Aside*] Doctors doubt that: if Anne Page be my daugher, she is, by this, Doctor Caius' wife.

Enter SLENDER.

Slen. Whoa, ho! ho, father Page!

Page. Son, how now! how now, son! have you dispatched?

Slen. Dispatched! I'll make the best in Glou- 190
cestershire know on't; would I were hanged, la, else!

Page. Of what, son?

Slen. I came yonder at Eton to marry Mistress Anne Page, and she's a great lubberly boy. If it had not been i' the church, I would have swinged him, or he should have swinged me. If I did not think it had been Anne Page, would I might never stir!—and 'tis a postmaster's boy.

Page. Upon my life, then, you took the 200
wrong.

Slen. What need you tell me that? I think so, when I took a boy for a girl. If I had been married to him, for all he was in woman's apparel, I would not have had him.

Page. Why, this is your own folly. Did not I tell you how you should know my daughter by her garments?

Slen. I went to her in white, and cried 'mum,' and she cried 'budget,' as Anne and I had ap- 210
pointed; and yet it was not Anne, but a postmaster's boy.

Mrs. Page. Good George, be not angry: I knew of your purpose; turned my daughter into

green; and, indeed, she is now with the doctor at the deanery, and there married.

Enter CAIUS.

Caius. Vere is Mistress Page? By gar, I am cozened: I ha' married un garçon, a boy; un paysan, by gar, a boy; it is not Anne Page: by gar, I am cozened.

Mrs. Page. Why, did you take her in green?

Caius. Ay, by gar, and 'tis a boy: by gar, I 'll raise all Windsor. [*Exit.*

Ford. This is strange. Who hath got the right Anne?

Page. My heart misgives me: here comes Master Fenton.

Enter FENTON *and* ANNE PAGE.

How now, Master Fenton!

Anne. Pardon, good father! good my mother, pardon!

Page. Now, mistress, how chance you went not with Master Slender?

Mrs. Page. Why went you not with master doctor, maid?

Fent. You do amaze her: hear the truth of it.
You would have married her most shamefully,
Where there was no proportion held in love.
The truth is, she and I, long since contracted,
Are now so sure that nothing can dissolve us.
The offence is holy that she hath committed;
And this deceit loses the name of craft,
Of disobedience, or unduteous title,
Since therein she doth evitate and shun
A thousand irreligious cursed hours,

233. *amaze*, bewilder.

Which forced marriage would have brought upon her.

Ford. Stand not amazed; here is no remedy:
In love the heavens themselves do guide the state;
Money buys lands, and wives are sold by fate.

Fal. I am glad, though you have ta'en a special stand to strike at me, that your arrow hath glanced.

Page. Well, what remedy? Fenton, heaven give thee joy! 250
What cannot be eschew'd must be embraced.

Fal. When night-dogs run, all sorts of deer are chased.

Mrs. Page. Well, I will muse no further. Master Fenton,
Heaven give you many, many merry days!
Good husband, let us every one go home,
And laugh this sport o'er by a country fire;
Sir John and all.

Ford. Let it be so. Sir John,
To Master Brook you yet shall hold your word;
For he to-night shall lie with Mistress Ford.

[*Exeunt.*

TWELFTH NIGHT

OR, WHAT YOU WILL

DRAMATIS PERSONÆ

ORSINO, Duke of Illyria.
SEBASTIAN, brother to Viola.
ANTONIO, a sea captain, friend to Sebastian.
A Sea Captain, friend to Viola.
VALENTINE, CURIO, } gentlemen attending on the Duke.
SIR TOBY BELCH, uncle to Olivia.
SIR ANDREW AGUECHEEK.
MALVOLIO, steward to Olivia.
FABIAN, FESTE, a Clown, } servants to Olivia.

OLIVIA.
VIOLA.
MARIA, Olivia's woman.

Lords, Priests, Sailors, Officers, Musicians, and other Attendants.

SCENE: *A city in Illyria, and the sea-coast near it.*

TIME

The time represented is three days, with an interval of three days between the first and second.

Day 1. I. 1.-3.
Interval of three days.
,, 2. I. 4., 5.; II. 1.-3.
,, 3. II. 4., 5; III., IV., V. But there are indications of a different scheme occupying three months (V. 1. 97, 101).

Daniel, *Trans. N. Shak. Soc* 1877-79.

INTRODUCTION

Early Literary History—Date.

TWELFTH NIGHT was first printed in the Folio of 1623. Its history begins, for us, with the feast in the hall of the Middle Temple, 2nd February 1602, when it was apparently first performed. John Manningham, an otherwise undistinguished law-student, described the performance in terms which leave no doubt of its identity:—'At our feast wee had a play called Twelue night or what you will, much like the commedy of errores or Menechmi in Plautus, but most like and neere to that in Italian called Inganni, a good practise in it to make the steward beleeue his Lady widdowe was in love with him by counterfayting a letter, as from his Lady, in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling, his apparaile, etc. And then, when he came to practise, making him beleeue they tooke him to be mad.' The play thus described must have been comparatively new; it is incredible that the creation of Malvolio, in after years extraordinarily popular, should have already been familiar to the London stage when Manningham jotted down this essentially 'first-night' *précis* of his rôle. But there is no scrap of definite external evidence on the point; even Meres's omission (1598) of the play, in his well-known list of twelve Shakespearean pieces, does not quite decide that it had not yet been written,

since his purpose was to exemplify, not to enumerate. Some recent critics have set the serious element in the play—the Viola story—at a much earlier date (*c.* 1593), chiefly on the grounds of its obvious relation to the stories of *The Two Gentlemen* and *The Comedy of Errors*, which it combines. Professor Conrad also dwells upon certain parallels in phrase to these and the other early comedies. Some of them are striking, but they are few, and largely balanced by other parallels to plays undoubtedly later; while the very similarity of the situations in which they occur would account for more resemblances of phrase than in fact exist. And the similarity of the stories only accentuates the differences in art. Only the most mechanical criticism can associate Viola chronologically with Julia in *The Two Gentlemen*, because they both serve their lovers in disguise. That the Malvolio story belongs to 1600-1 is, in any case, beyond question; some slight indications point to the latter year, especially the catch (sung in ii. 3.): 'Farewell, dear heart, since I must needs be gone," which first appeared in the *Book of Ayres*, 1601.

Of the later history of the play there is little to be said. The evidences of its popularity are more striking than abundant, and they concern only the comic plot. Ben Jonson paid the duel scene the compliment of an elaborate imitation in the similar scene between Sir Amorous La-Foole and Sir John Daw in *The Silent Woman* (1609). Marston's *What You Will* (pr. 1607) may possibly owe its title to Shakespeare,—it certainly owes nothing else,—and have led to the final disuse of this second title of his play in favour of the apparently meaningless first.[1] On the eve of the closing of the theatres, *Twelfth Night* was still, with *Henry IV.* and *Much Ado*,

[1] Fleay, *Chron. Hist. of Shakespeare*, p. 219.

among the Shakespearean comedies which the town thronged to see :—

> loe in a trice
> The Cockpit Galleries, Boxes, all are full
> To hear *Malvoglio*, that cross-garter'd gull.[1]

After the Restoration it was twice revived, in 1663 and 1669, and found great favour, though severely condemned by Pepys as 'but a silly play, and not at all related to the name or day.'

Sources of the Plot.

Manningham, as we have seen, thought the play 'much like the commedy of errores or Menechmi in Plautus, but most like and neere to that in Italian called Inganni.' *Inganni* was the title of several Italian plays, none of which has any further resemblance to *Twelfth Night* than the elementary one, that the heroine assumes male disguise. A play called *Gli Ingannati*, however, had also long existed, which contains the Viola story in its bare outlines. This was itself founded on a novel of Bandello's (ii. 36), which became still more widely known in the French paraphrase of Belleforest's *Histoires Tragiques*. An Elizabethan ex-soldier and pamphleteer, Barnaby Rich, told a story of similar type in 'Apollonius and Silla,' one of the eight 'Histories' of his *Farewell to the Militarie Profession* (1581). Both of these have in common an indistinguishable pair of twins, brother and sister, an irresponsive lover whom the sister pursues in male disguise, only to be employed by him in wooing a new mistress, who is finally consoled by the brother. Most of this matter reappears in the present comedy; but none of Shakespeare's comedies which can be said to borrow its plot at all owes less to the plot it borrows than does *Twelfth Night* to these gross, characterless, and in part ill-told tales.[2]

[1] Digges, verses prefixed to *Shakespeare's Poems*, 1640.

[2] Thus the essential fact of the likeness of brother and sister is mentioned by Rich, incidentally, after ten pages of narrative.

Above all, the character and situation of Viola are handled with an exquisite refinement of which none of them shows a trace. By making her fall in love with the stranger she has taken service with, instead of taking service with him in order to gratify her love, he avoids the situation—dear to romance, but supremely difficult in psychological drama—of a pure and high-bred woman pursuing her lover. The immense psychological and dramatic resource expended on this situation in *All's Well* shows how keenly Shakespeare then realised the problem imposed by the *motif* he had handled with so much facile grace in *The Two Gentlemen*. Helena and Viola may be said to divide between them the two rôles—of self-assertion and self-effacement—daringly combined in the forsaken Julia. Helena pursues Bertram, but far from wooing another in his name, she uses his alien love-bonds to seal her own; Viola takes no single step to further her own hidden passion, but throws all her intelligence into the prosecution of her master's suit. In her we see for the first time the full beauty and pathos of faithful self-abnegation; her reticence is eloquent, and her eloquence, though it finds vent in two of the most thrilling descriptions of love in Shakespeare ('Make me a willow-cabin at your gate,' etc., and 'She never told her love'), ostensibly expresses the love of others, not her own. Outwardly, her relations with Olivia are like those of Rosalind with Phœbe, but the humour is here far more delicate and subdued; and Viola, far from exploiting the absurdities of Olivia's mistake in Rosalind's madcap vein, loyally conceals them, as by the adroit fiction, 'She took the ring of me' (ii. 2. 13), which deceived Malvolio and puzzled Malone.

Even the duke is treated without any disposition to accentuate the ludicrous aspect of his character and

fortunes. He is among the figures which suggest that Shakespeare was attracted by the methods of Jonson. Luxurious emotions are the elements in which he lives; they run to seed in him like a 'Humour.' His opening words, 'If music be the food of love, play on,' incisively denote him. His love is not a master who subdues all his faculties and energies to its service, but an exquisite companion whom he dotes on and dallies with. He has no doubt a choice and graceful mind, and this saves him from ridicule, though hardly from contempt; but it serves rather to extract and formulate the finest essence of each passing moment than to draw obvious practical conclusions from facts. Hence the clown—no inapt observer—admirably prescribes for him a doublet of changeable taffeta, 'for thy mind is a very opal'; his speech flushes with the warmth and brilliance of each passing mood. He is sick of self-love, and his persistent courtship of Olivia rests upon a fatuous faith in his own prevailing fascination; but his egoism is amiable and effusive, and he enters easily into tender relations with his subordinates. Apolonius, in Rich's tale, has no kindness for his serving-man; but the charm of Cesario has conquered the sensitive duke long before the climax, and the discovery of his sex transforms it without effort into love. This change might seem to involve a modification of the climax of Rich's story, where Apolonius vows his man's death to avenge his lady's honour (Hazlitt's *Shakespearean Library*, i. 408). In Shakespeare's hands, however, the incident adds a piquant trait to the duke's character. His tenderness for the lad he dooms converts the act into a sacrifice, and invests it with a tragic significance full of relish to his artistic sense:—

> I 'll sacrifice the lamb that I do love
> To spite a raven's heart within a dove.

. . . . .

Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love?

Naturally, the momentary impulse to act dissolves in the cloud of emotions and fancies it evoked.

In the framework of this serious and poetic tale Shakespeare has introduced his most uproarious fun. But the comic plot of his invention is linked by pretty obvious affinities with the grave plot which he borrowed. The duke's fatuous courtship has grotesque counterparts in the suits of Malvolio and Sir Andrew; and Olivia is feigned to play the same part towards Malvolio which she played in tragic earnestness towards Viola. Olivia, though not the heroine of the drama, is the centre about which its several actions move, as her house is the scene of the richest complexities and contretemps of the comic plot. In variety of comic type, in richness of comic invention, *Twelfth Night* surpasses both the other two great comedies of Shakespeare's maturity; and here again we may suspect the influence of Jonson's great galleries of Humours. Never before, save in the almost contemporary Slender, had he exploited the humour of mental fatuity—a form of comedy less obvious, perhaps, to his large kindliness than to Jonson's intellectual hauteur. Sir Andrew and Slender are varieties of the 'country gull'—near kinsmen of Jonson's Master Stephen.[1] He is the bloodless, as

[1] Among little traits in common between Sir Andrew and Stephen is pride in a well-hosed leg. Stephen thinks his leg 'would show in a silk hose' (*Every Man in His Humour*, i. 2), Andrew thinks his 'does indifferent well in a flame-coloured stock' (i. 3. 144). 'I had rather than forty shillings,' measures Andrew's desire for 'such a leg,' and Slender's for his forgotten book of songs. One of Sir Andrew's most effective touches of simplicity ('That 's me, I warrant you. I knew 'twas I, for many do call me fool') is anticipated by Costard in *Love's*

Sir Toby is the full-blooded, type of disreputable, gluttonous, and bibulous knight,—comparatively realistic studies from the materials wrought into the great imaginative creation of Falstaff. 'Eating and drinking,' of which Sir Andrew rather thinks life consists, compose it as largely for Sir Toby as for Falstaff; but Sir Toby, with much of Falstaff's temperament, has little of his wit. The eternal conflict between civic morality and genial Bohemianism, which forms the ethical background of *Henry IV.*, is here more distinctly emphasised. So much so, that the character of Malvolio has notoriously been regarded as a symbol for the party whose regard for 'virtue' habitually found vent in a disparagement of 'cakes and ale.' 'Sometimes,' declares Maria, 'he is a kind of a Puritan.' She proceeds immediately to deny that he is a Puritan at all, or anything else but a time-server. Malvolio is drawn with too subtle a hand to be instructively defined by the 'Puritan' or any other label; and critics still discuss, and actors lament, the ambiguous complexion of his character and fate. It is not his Puritanism but his foppery that beguiles him into Maria's well-laid trap. And there are hints enough that we are not intended to take even his Puritan qualities altogether at Maria's or Sir Toby's valuation. Olivia values her 'poor fool,' and, after all explanations, resents his discomfiture; while he himself grows in dignity as his persecution grows in violence. The Malvolio of the madhouse is a figure some degrees less comic than the Malvolio of the garden-scene, and his indignant yet tempered protest, when released, insensibly excites in the modern reader a sympathy which removes him for the moment from

Labour's Lost (i. 1. 250, 251 f.). But Costard is as sly as he is simple, and gives as good as he gets in his intercourse with the courtly wits.

the region of comedy altogether. In a household so richly furnished with comic types as Olivia's, the professed humorist plays a minor part. Feste, the clown, is distinguished among Shakespeare's fools by his comparative realism; he is not sublimated and poetised like Touchstone, but renders, literally enough, the regulation buffooneries of the typical court jester. In one point he stands alone, as the singer of the songs scattered through the play, which so finely touch its various moods—languishing sentiment, rollicking gaiety, and mischief. It contributes something to its harmonious unity that the mocking reminiscence of the 'old Vice with his dagger of lath' springs from the same excellent breast which had recalled for the solace of the sentimental duke antique memories of another order—the old plain song:

> That dallies with the innocence of love
> Like the old age.

TWELFTH NIGHT

OR, WHAT YOU WILL

ACT I.

SCENE I. *The* DUKE'S *palace.*

Enter DUKE, CURIO, *and other* Lords; Musicians *attending.*

Duke. If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour! Enough; no more:
'Tis not so sweet now as it was before.
O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,

4. *fall*, cadence.

5, 6. *the sweet sound That breathes*, etc. Pope altered *sound* to *south*, and Dyce and Singer followed him. But the duke's description is subtler. He tries to convey the intoxicating richness of the music by comparing it to that which appeals to two senses at once—to the melodious breeze charged with the perfume of violets.

Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy
That it alone is high fantastical.

Cur. Will you go hunt, my lord?

Duke. What, Curio?

Cur. The hart.

Duke. Why, so I do, the noblest that I have:
O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence!
That instant was I turn'd into a hart;
And my desires, like fell and cruel hounds,
E'er since pursue me.

Enter VALENTINE.

How now! what news from her?

Val. So please my lord, I might not be admitted;
But from her handmaid do return this answer:
The element itself, till seven years' heat,
Shall not behold her face at ample view;
But, like a cloistress, she will veiled walk
And water once a day her chamber round
With eye-offending brine: all this to season
A brother's dead love, which she would keep fresh
And lasting in her sad remembrance.

Duke. O, she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else

12. *validity*, value.
ib. *pitch*, high worth.
14. *fancy*, love.
21. *turn'd into a hart.* A reference to the classic story of Artemis and Actæon.
26. *The element*, the air.
ib. *till seven years' heat*, for seven summers.
32. *remembrance;* four syllables.
35. *shaft*, i.e. of Cupid.

That live in her; when liver, brain and heart,
These sovereign thrones, are all supplied, and fill'd
Her sweet perfections with one self king!
Away before me to sweet beds of flowers:
Love-thoughts lie rich when canopied with bowers.
[*Exeunt.*

SCENE II. *The sea-coast.*

Enter VIOLA, *a* Captain, *and* Sailors.

Vio. What country, friends, is this?
Cap. This is Illyria, lady.
Vio. And what should I do in Illyria?
My brother he is in Elysium.
Perchance he is not drown'd: what think you, sailors?
Cap. It is perchance that you yourself were saved.
Vio. O my poor brother! and so perchance may he be.
Cap. True, madam: and, to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number saved with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself,
Courage and hope both teaching him the practice,
To a strong mast that lived upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.
Vio. For saying so, there 's gold:

37. *liver;* this was regarded as a special seat of the passions, especially of courage and love.

39. *one self king*, one self-same king, *i.e.* Love.

Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?
Cap. Ay, madam, well ; for I was bred and born
Not three hours' travel from this very place.
Vio. Who governs here?
Cap. A noble duke, in nature as in name.
Vio. What is his name?
Cap. Orsino.
Vio. Orsino! I have heard my father name him :
He was a bachelor then.
Cap. And so is now, or was so very late ;
For but a month ago I went from hence,
And then 'twas fresh in murmur,—as, you know,
What great ones do the less will prattle of,—
That he did seek the love of fair Olivia.
Vio. What 's she?
Cap. A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother,
Who shortly also died : for whose dear love,
They say, she hath abjured the company
And sight of men.
Vio. O that I served that lady,
And might not be delivered to the world
Till I had made mine own occasion mellow
What my estate is!
Cap. That were hard to compass ;
Because she will admit no kind of suit,
No, not the duke's.
Vio. There is a fair behaviour in thee, captain ;

21. *The like of him*, a similar escape in his case.
42. *delivered*, made known.
43, 44. *Till I had made mine own occasion mellow What my estate is*, till I had made use of my opportunities to better my present condition.

And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee, and I 'll pay thee bounteously,
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I 'll serve this duke:
Thou shalt present me as an eunuch to him:
It may be worth thy pains; for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap to time I will commit;
Only shape thou thy silence to my wit.

Cap. Be you his eunuch, and your mute I 'll be:
When my tongue blabs, then let mine eyes not see.

Vio. I thank thee: lead me on. [*Exeunt.*

SCENE III. OLIVIA'S *house.*

Enter SIR TOBY BELCH *and* MARIA.

Sir To. What a plague means my niece, to take the death of her brother thus? I am sure care 's an enemy to life.

Mar. By my troth, Sir Toby, you must come in earlier o' nights: your cousin, my lady, takes great exceptions to your ill hours.

Sir To. Why, let her except before excepted.

Mar. Ay, but you must confine yourself within the modest limits of order.

Sir To. Confine! I 'll confine myself no finer

59. *allow*, approve.

7. *except before excepted*, properly a legal phrase, meaning 'with the exceptions named'; Sir Toby applies it in the sense of Maria's 'exceptions,' 'object to what has been before objected to.'

than I am: these clothes are good enough to drink in; and so be these boots too: an they be not, let them hang themselves in their own straps.

Mar. That quaffing and drinking will undo you: I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.

Sir To. Who, Sir Andrew Aguecheek?

Mar. Ay, he.

Sir To. He's as tall a man as any's in Illyria.

Mar. What's that to the purpose?

Sir To. Why, he has three thousand ducats a year.

Mar. Ay, but he'll have but a year in all these ducats: he's a very fool and a prodigal.

Sir To. Fie, that you'll say so! he plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

Mar. He hath indeed, almost natural: for besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.

Sir To. By this hand, they are scoundrels and substractors that say so of him. Who are they?

Mar. They that add, moreover, he's drunk nightly in your company.

Sir To. With drinking healths to my niece: I'll drink to her as long as there is a passage in my throat and drink in Illyria: he's a coward and a coystrill that will not drink to my niece till his

20. *tall*, able.

27. *viol-de-gamboys*, violoncello.

30. *natural*, (quibbling) like an idiot.

37. *substractors*, detractors.

43. *coystrill*, knave.

brains turn o' the toe like a parish-top. What, wench! Castiliano vulgo! for here comes Sir Andrew Agueface.

Enter SIR ANDREW AGUECHEEK.

Sir And. Sir Toby Belch! how now, Sir Toby Belch!

Sir To. Sweet Sir Andrew!

Sir And. Bless you, fair shrew.

Mar. And you too, sir.

Sir To. Accost, Sir Andrew, accost.

Sir And. What 's that?

Sir To. My niece's chambermaid.

Sir And. Good Mistress Accost, I desire better acquaintance.

Mar. My name is Mary, sir.

Sir And. Good Mistress Mary Accost,—

Sir To. You mistake, knight: 'accost' is front her, board her, woo her, assail her.

Sir And. By my troth, I would not undertake her in this company. Is that the meaning of 'accost?'

Mar. Fare you well, gentlemen.

Sir To. An thou let part so, Sir Andrew, would thou mightst never draw sword again.

Sir And. An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?

Mar. Sir, I have not you by the hand.

Sir And. Marry, but you shall have; and here 's my hand.

Mar. Now, sir, 'thought is free:' I pray you, bring your hand to the buttery-bar and let it drink.

45. *Castiliano vulgo!* Probably a meaningless flourish.
52. *Accost*, approach.

Sir And. Wherefore, sweet-heart? what's your metaphor?

Mar. It's dry, sir.

Sir And. Why, I think so: I am not such an ass but I can keep my hand dry. But what's your jest?

Mar. A dry jest, sir.

Sir And. Are you full of them?

Mar. Ay, sir, I have them at my fingers' ends: marry, now I let go your hand, I am barren.

[*Exit.*

Sir To. O knight, thou lackest a cup of canary: when did I see thee so put down?

Sir And. Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more wit than a Christian or an ordinary man has: but I am a great eater of beef and I believe that does harm to my wit.

Sir To. No question.

Sir And. An I thought that, I'ld forswear it. I'll ride home to-morrow, Sir Toby.

Sir To. Pourquoi, my dear knight?

Sir And. What is 'pourquoi'? do or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing and bear-baiting: O, had I but followed the arts!

Sir To. Then hadst thou had an excellent head of hair.

Sir And. Why, would that have mended my hair?

77. *dry.* A moist hand was a sign of love, a dry hand of its absence. Sir Andrew's was not a lover's hand.

81. *A dry jest,* a dull one; wit being conceived as a moisture or 'humour' of the brain.

100, 101. Sir Toby affects to have understood *tongs* for *tongues*, the two words then being phonetically equivalent.

Sir To. Past question; for thou seest it will not curl by nature.

Sir And. But it becomes me well enough, does 't not?

Sir To. Excellent; it hangs like flax on a distaff; and I hope to see a housewife take thee between her legs and spin it off.

Sir And. Faith, I 'll home to-morrow, Sir Toby: your niece will not be seen; or if she be, it 's four to one she 'll none of me: the count himself here hard by woos her.

Sir To. She 'll none o' the count: she 'll not match above her degree, neither in estate, years, nor wit; I have heard her swear 't. Tut, there 's life in 't, man.

Sir And. I 'll stay a month longer. I am a fellow o' the strangest mind i' the world; I delight in masques and revels sometimes altogether.

Sir To. Art thou good at these kickshawses, knight?

Sir And. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

Sir To. What is thy excellence in a galliard, knight?

Sir And. Faith, I can cut a caper.

Sir To. And I can cut the mutton to 't.

Sir And. And I think I have the back-trick simply as strong as any man in Illyria.

Sir To. Wherefore are these things hid? where-

105. *curl by nature.* Theobald's happy emendation for Ff, *coole my nature.*

122. *kickshawses*, trifles ('quelque-choses').

125. *yet I will not compare with an old man.* Probably Sir Andrew means a man of long experience in these things, using a characteristically inept word.

127. *galliard*, a light and rapid but complicated dance, 'full of tricks and turns.'

fore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard and come home in a coranto? My very walk should be a jig; I would not so much as make water but in a sink-a-pace. What dost thou mean? Is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard.

Sir And. Ay, 'tis strong, and it does indifferent well in a flame-coloured stock. Shall we set about some revels?

Sir To. What shall we do else? were we not born under Taurus?

Sir And. Taurus! That 's sides and heart.

Sir To. No, sir; it is legs and thighs. Let me see thee caper: ha! higher: ha, ha! excellent! [*Exeunt.*

SCENE IV. *The* DUKE'S *palace.*

Enter VALENTINE, *and* VIOLA *in man's attire.*

Val. If the duke continue these favours towards you, Cesario, you are like to be much

135. *Mistress Mall's picture.* This is probably, as Singer suggests, 'a mere impersonation, like "my lady's eldest son" in *Much Ado* . . . a type of any lady solicitous for the preservation of her charms, even when transferred to canvas.' The supposed allusion to Moll Curtpurse (b. 1589), the heroine of Middleton's *The Roaring Girl*, must be dismissed, if only on account of date.

137. *coranto*, like the galliard, a light and rapid dance.

139. *sink-a-pace*, 'cinque pas,' dance of five paces.

144. *flame-coloured.* Rowe's emendation for Ff, *dam'd-colour'd.*

148. *Taurus! That's sides and heart*, etc. Mediæval astrology traced a correspondence between the several heavenly signs and certain parts of the body. 'Taurus [hath] thy nekke and thy throte,' says Chaucer in the *Astrolabe*, i. 21. Neither knight follows tradition; but Sir Andrew blunders, and Sir Toby jests.

advanced: he hath known you but three days, and already you are no stranger.

Vio. You either fear his humour or my negligence, that you call in question the continuance of his love: is he inconstant, sir, in his favours?

Val. No, believe me.

Vio. I thank you. Here comes the count.

Enter DUKE, CURIO, *and* Attendants.

Duke. Who saw Cesario, ho? 10

Vio. On your attendance, my lord; here.

Duke. Stand you a while aloof. Cesario,
Thou know'st no less but all; I have unclasp'd
To thee the book even of my secret soul:
Therefore, good youth, address thy gait unto her;
Be not denied access, stand at her doors,
And tell them, there thy fixed foot shall grow
Till thou have audience.

Vio. Sure, my noble lord,
If she be so abandon'd to her sorrow
As it is spoke, she never will admit me. 20

Duke. Be clamorous and leap all civil bounds
Rather than make unprofited return.

Vio. Say I do speak with her, my lord, what then?

Duke. O, then unfold the passion of my love,
Surprise her with discourse of my dear faith:
It shall become thee well to act my woes;
She will attend it better in thy youth
Than in a nuncio's of more grave aspect.

Vio. I think not so, my lord.

Duke. Dear lad, believe it;
For they shall yet belie thy happy years, 30
That say thou art a man: Diana's lip
Is not more smooth and rubious; thy small pipe

5. ***humour***, fickleness.
28. ***nuncio***, ambassador.
32. ***rubious***, ruby-like.
ib. ***pipe***, voice.

Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part.
I know thy constellation is right apt
For this affair. Some four or five attend him;
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord,
To call his fortunes thine.
Vio. I 'll do my best,
To woo your lady: [*Aside*] yet, a barful strife!
Whoe'er I woo, myself would be his wife.
[*Exeunt.*

SCENE V. OLIVIA'S *house.*

Enter MARIA *and* CLOWN.

Mar. Nay, either tell me where thou hast been, or I will not open my lips so wide as a bristle may enter in way of thy excuse: my lady will hang thee for thy absence.

Clo. Let her hang me: he that is well hanged in this world needs to fear no colours.

Mar. Make that good.

Clo. He shall see none to fear.

Mar. A good lenten answer: I can tell thee where that saying was born, of 'I fear no colours.'

Clo. Where, good Mistress Mary?

Mar. In the wars; and that may you be bold to say in your foolery.

Clo. Well, God give them wisdom that have it; and those that are fools, let them use their talents.

34. *is semblative*, resembles.

35. *thy constellation*, the stars under which you were born.

41. *barful*, full of hindrances.

6. *no colours*, no enemy's colours, no enemy (with a quibble on *collars*, i.e. halters).

9. *lenten*, fit for Lent, meagre, paltry.

Mar. Yet you will be hanged for being so long absent; or, to be turned away, is not that as good as a hanging to you?

Clo. Many a good hanging prevents a bad marriage; and, for turning away, let summer bear it out.

Mar. You are resolute, then?

Clo. Not so, neither; but I am resolved on two points.

Mar. That if one break, the other will hold; or, if both break, your gaskins fall.

Clo. Apt, in good faith; very apt. Well, go thy way; if Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria.

Mar. Peace, you rogue, no more o' that. Here comes my lady: make your excuse wisely, you were best. [*Exit.*

Clo. Wit, an 't be thy will, put me into good fooling! Those wits, that think they have thee, do very oft prove fools; and I, that am sure I lack thee, may pass for a wise man: for what says Quinapalus? 'Better a witty fool than a foolish wit.'

Enter Lady OLIVIA *with* MALVOLIO.

God bless thee, lady!

Oli. Take the fool away.

Clo. Do you not hear, fellows? Take away the lady.

Oli. Go to, you 're a dry fool; I 'll no more of you: besides, you grow dishonest.

21. *let summer bear it out*, summer will make it endurable.
25. *points*, the tags or laces which supported the hose.
27. *gaskins*, loose breeches.
39. *Quinapalus*, a grandiose invention of Feste's.
45. *dry*, dull.

Clo. Two faults, madonna, that drink and good counsel will amend: for give the dry fool drink, then is the fool not dry: bid the dishonest man mend himself; if he mend, he is no longer dishonest; if he cannot, let the botcher mend him. Any thing that's mended is but patched: virtue that transgresses is but patched with sin; and sin that amends is but patched with virtue. If that this simple syllogism will serve, so; if it will not, what remedy? As there is no true cuckold but calamity, so beauty's a flower. The lady bade take away the fool; therefore, I say again, take her away.

Oli. Sir, I bade them take away you.

Clo. Misprision in the highest degree! Lady, 'cucullus non facit monachum;' that's as much to say as I wear not motley in my brain. Good madonna, give me leave to prove you a fool.

Oli. Can you do it?

Clo. Dexteriously, good madonna.

Oli. Make your proof.

Clo. I must catechize you for it, madonna: good my mouse of virtue, answer me.

Oli. Well, sir, for want of other idleness, I'll bide your proof.

Clo. Good madonna, why mournest thou?

Oli. Good fool, for my brother's death.

Clo. I think his soul is in hell, madonna.

Oli. I know his soul is in heaven, fool.

Clo. The more fool, madonna, to mourn for your brother's soul being in heaven. Take away the fool, gentlemen.

51. *botcher*, patcher of old clothes.

61. *Misprision*, misapprehension.

62. *cucullus . . . brain:* 'The cowl does not make the monk; nor the Fool's dress the fool.

Oli. What think you of this fool, Malvolio? doth he not mend?

Mal. Yes, and shall do till the pangs of death shake him: infirmity, that decays the wise, doth ever make the better fool.

Clo. God send you, sir, a speedy infirmity, for the better increasing your folly! Sir Toby will be sworn that I am no fox; but he will not pass his word for twopence that you are no fool.

Oli. How say you to that, Malvolio?

Mal. I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest, I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies.

Oli. O, you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets: there is no slander in an allowed fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

Clo. Now Mercury endue thee with leasing, for thou speakest well of fools!

Re-enter MARIA.

Mar. Madam, there is at the gate a young gentleman much desires to speak with you.

96. *zanies;* the zany ('Johnnie') was a clown of a simpler kind, who created amusement by doing the Fool's tricks after him.

100. *bird-bolts,* short, blunt arrows.

105. *leasing,* the faculty of lying; the gift over which Mercury traditionally presided.

Oli. From the Count Orsino, is it?

Mar. I know not, madam: 'tis a fair young man, and well attended.

Oli. Who of my people hold him in delay?

Mar. Sir Toby, madam, your kinsman.

Oli. Fetch him off, I pray you; he speaks nothing but madman: fie on him! [*Exit Maria.*] Go you, Malvolio: if it be a suit from the count, I am sick, or not at home; what you will, to dismiss it. [*Exit Malvolio.*] Now you see, sir, how your fooling grows old, and people dislike it.

Clo. Thou hast spoke for us, madonna, as if thy eldest son should be a fool; whose skull Jove cram with brains! for, here he comes, one of thy kin, has a most weak pia mater.

Enter SIR TOBY.

Oli. By mine honour, half drunk. What is he at the gate, cousin?

Sir To. A gentleman.

Oli. A gentleman! what gentleman?

Sir To. 'Tis a gentleman here—a plague o' these pickle-herring! How now, sot!

Clo. Good Sir Toby!

Oli. Cousin, cousin, how have you come so early by this lethargy?

Sir To. Lechery! I defy lechery. There 's one at the gate.

Oli. Ay, marry, what is he?

Sir To. Let him be the devil, an he will, I care not: give me faith, say I. Well, it 's all one. [*Exit.*

Oli. What 's a drunken man like, fool?

123. ***pia mater***, brain (properly its membranous envelope).

129. ***pickle-herring***, Sir Toby attributes the enforced interruption of his speech to the pickled herrings he has eaten.

Clo. Like a drowned man, a fool and a mad man: one draught above heat makes him a fool; the second mads him; and a third drowns him.

Oli. Go thou and seek the crowner, and let him sit o' my coz; for he 's in the third degree of drink, he 's drowned: go, look after him.

Clo. He is but mad yet, madonna; and the fool shall look to the madman. [*Exit.*

Re-enter MALVOLIO.

Mal. Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? he 's fortified against any denial.

Oli. Tell him he shall not speak with me.

Mal. Has been told so; and he says, he 'll stand at your door like a sheriff's post, and be the supporter to a bench, but he 'll speak with you.

Oli. What kind o' man is he?

Mal. Why, of mankind.

Oli. What manner of man?

Mal. Of very ill manner; he 'll speak with you, will you or no.

Oli. Of what personage and years is he?

Mal. Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple: 'tis with him in standing water, between boy and

140. *above heat*, above the point at which thirst is quenched.
142. *crowner*, coroner.
157. *sheriff's post*, the post for proclamations set up before the sheriff's door.
166. *squash*, unripe peascod.
167. *codling*, unripe apple.
168. *in standing water*, at the turn of the tide.

man. He is very well-favoured and he speaks very shrewishly; one would think his mother's milk were scarce out of him.

Oli. Let him approach: call in my gentlewoman.

Mal. Gentlewoman, my lady calls. [*Exit.*

Re-enter MARIA.

Oli. Give me my veil: come, throw it o'er my face.
We 'll once more hear Orsino's embassy.

Enter VIOLA, *and* Attendants.

Vio. The honourable lady of the house, which is she?

Oli. Speak to me; I shall answer for her. Your will?

Vio. Most radiant, exquisite and unmatchable beauty,—I pray you, tell me if this be the lady of the house, for I never saw her: I would be loath to cast away my speech, for besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage.

Oli. Whence came you, sir?

Vio. I can say little more than I have studied, and that question 's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

Oli. Are you a comedian?

Vio. No, my profound heart: and yet, by the very fangs of malice I swear, I am not that I play. Are you the lady of the house?

Oli. If I do not usurp myself, I am.

187. *comptible*, sensitive. 198. *usurp*, counterfeit.

Vio. Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission: I will on with my speech in your praise, and then show you the heart of my message.

Oli. Come to what is important in 't: I forgive you the praise.

Vio. Alas, I took great pains to study it, and 'tis poetical.

Oli. It is the more like to be feigned: I pray you, keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. If you be not mad, be gone; if you have reason, be brief: 'tis not that time of moon with me to make one in so skipping a dialogue.

Mar. Will you hoist sail, sir? here lies your way.

Vio. No, good swabber; I am to hull here a little longer. Some mollification for your giant, sweet lady. Tell me your mind: I am a messenger.

Oli. Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

Vio. It alone concerns your ear. I bring no overture of war, no taxation of homage: I hold

201. *from*, beyond, apart from.

209. ***keep it in***, keep it to yourself.

214. ***skipping***, flighty.

217. ***swabber***, deck-scrubber.

ib. ***to hull***, lie without hoisting sail.

218. ***giant***, said ironically of Maria, who is elsewhere called 'the youngest wren of nine' (iii. 2. 70).

219. *Tell me your mind.* Warburton, followed by many editors, assigned these words to Olivia. This certainly gives them more obvious point. On the other hand, it is natural that Viola, after her rough retort to Maria, should pacify Olivia by immediately coming to business.

225. ***taxation***, formal demand.

the olive in my hand; my words are as full of peace as matter.

Oli. Yet you began rudely. What are you? what would you?

Vio. The rudeness that hath appeared in me have I learned from my entertainment. What I am, and what I would, are as secret as maidenhead; to your ears, divinity, to any other's, profanation.

Oli. Give us the place alone: we will hear this divinity. [*Exeunt Maria and Attendants.*] Now, sir, what is your text?

Vio. Most sweet lady,—

Oli. A comfortable doctrine, and much may be said of it. Where lies your text?

Vio. In Orsino's bosom.

Oli. In his bosom! In what chapter of his bosom?

Vio. To answer by the method, in the first of his heart.

Oli. O, I have read it: it is heresy. Have you no more to say?

Vio. Good madam, let me see your face.

Oli. Have you any commission from your lord to negotiate with my face? You are now out of your text: but we will draw the curtain and show you the picture. Look you, sir, such a one I was this present: is't not well done? [*Unveiling.*

Vio. Excellently done, if God did all.

Oli. 'Tis in grain, sir; 'twill endure wind and weather.

Vio. 'Tis beauty truly blent, whose red and white

231. ***entertainment***, treatment in this house.

252. ***such a one I was this present***, this picture shows what I was all this time. But the emendation '*as* this present' eases the sentence.

255. ***in grain***, painted in 'fast' colours.

Nature's own sweet and cunning hand laid on:
Lady, you are the cruell'st she alive,
If you will lead these graces to the grave
And leave the world no copy.

Oli. O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty: it shall be inventoried, and every particle and utensil labelled to my will: as, item, two lips, indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?

Vio. I see you what you are, you are too proud;
But, if you were the devil, you are fair.
My lord and master loves you: O, such love
Could be but recompensed, though you were crown'd
The nonpareil of beauty!

Oli. How does he love me?

Vio. With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

Oli. Your lord does know my mind; I cannot love him:
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulged, free, learn'd and valiant;
And in dimension and the shape of nature
A gracious person: but yet I cannot love him;
He might have took his answer long ago.

Vio. If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense;
I would not understand it.

Oli. Why, what would you?

Vio. Make me a willow cabin at your gate,

279. *In voices well divulged*, well reputed in the popular voice.
279. *free*, gracious.
284. *deadly*, death-bringing.

And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Halloo your name to the reverberate hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, you should not rest
Between the elements of air and earth,
But you should pity me!
Oli. You might do much.
What is your parentage?
Vio. Above my fortunes, yet my state is well:
I am a gentleman.
Oli. Get you to your lord;
I cannot love him: let him send no more;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.
Vio. I am no fee'd post, lady; keep your purse:
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love;
And let your fervour, like my master's, be
Placed in contempt! Farewell, fair cruelty.
[*Exit.*
Oli. 'What is your parentage?'
'Above my fortunes, yet my state is well:
I am a gentleman.' I'll be sworn thou art;
Thy tongue, thy face, thy limbs, actions and spirit,
Do give thee five-fold blazon: not too fast: soft, soft!
Unless the master were the man. How now!
Even so quickly may one catch the plague?
Methinks I feel this youth's perfections
With an invisible and subtle stealth

289. *cantons*, love songs.
291. *reverberate* (passive for active), reverberant.
312. *blazon*, coat-of-arms.

To creep in at mine eyes. Well, let it be.
What ho, Malvolio!

Re-enter MALVOLIO.

Mal. Here, madam, at your service.

Oli. Run after that same peevish messenger,
The county's man: he left this ring behind him,
Would I or not: tell him I'll none of it.
Desire him not to flatter with his lord,
Nor hold him up with hopes; I am not for him:
If that the youth will come this way to-morrow,
I'll give him reasons for't: hie thee, Malvolio.

Mal. Madam, I will. [*Exit.*

Oli. I do I know not what, and fear to find
Mine eye too great a flatterer for my mind.
Fate, show thy force: ourselves we do not owe;
What is decreed must be, and be this so. [*Exit.*

ACT III

SCENE I. *The sea-coast.*

Enter ANTONIO *and* SEBASTIAN.

Ant. Will you stay no longer? nor will you not that I go with you?

Seb. By your patience, no. My stars shine darkly over me: the malignancy of my fate might perhaps distemper yours; therefore I shall crave of you your leave that I may bear my evils alone: it were a bad recompense for your love, to lay any of them on you.

320. *county's*, count's.
329. *owe*, own.
II. 1. The time of this scene is later than that of ii. 2. On the stage it is taken as the second Scene of Act iii.

Ant. Let me yet know of you whither you are bound.

Seb. No, sooth, sir: my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty, that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I called Roderigo. My father was that Sebastian of Messaline, whom I know you have heard of. He left behind him myself and a sister, both born in an hour: if the heavens had been pleased, would we had so ended! but you, sir, alter'd that; for some hour before you took me from the breach of the sea was my sister drowned.

Ant. Alas the day!

Seb. A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful! but, though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her; she bore a mind that envy could not but call fair. She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more.

Ant. Pardon me, sir, your bad entertainment.

Seb. O good Antonio, forgive me your trouble.

Ant. If you will not murder me for my love, let me be your servant.

Seb. If you will not undo what you have done, that is, kill him whom you have recovered, desire it not. Fare ye well at once: my bosom is full of kindness, and I am yet so near the manners of my mother, that upon the least occasion more

11. *determinate*, determined.
23. *breach*, breaking; from the breaking waves.
28. *estimable*, admiring.

mine eyes will tell tales of me. I am bound to the Count Orsino's court: farewell. [*Exit.*

Ant. The gentleness of all the gods go with thee!
I have many enemies in Orsino's court,
Else would I very shortly see thee there.
But, come what may, I do adore thee so,
That danger shall seem sport, and I will go.
[*Exit.*

SCENE II. *A street.*

Enter VIOLA, MALVOLIO *following.*

Mal. Were not you even now with the Countess Olivia?

Vio. Even now, sir; on a moderate pace I have since arrived but hither.

Mal. She returns this ring to you, sir: you might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him: and one thing more, that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.

Vio. She took the ring of me: I 'll none of it.

Mal. Come, sir, you peevishly threw it to her; and her will is, it should be so returned: if it be worth stooping for, there it lies in your eye; if not, be it his that finds it. [*Exit.*

Vio. I left no ring with her: what means this lady?
Fortune forbid my outside hath not charm'd her!
She made good view of me; indeed, so much,
That sure methought her eyes had lost her tongue,

8. *desperate*, hopeless.

For she did speak in starts distractedly.
She loves me, sure ; the cunning of her passion
Invites me in this churlish messenger.
None of my lord's ring ! why, he sent her none
I am the man : if it be so, as 'tis,
Poor lady, she were better love a dream.
Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false
In women's waxen hearts to set their forms !
Alas, our frailty is the cause, not we !
For such as we are made of, such we be.
How will this fadge ? my master loves her dearly ;
And I, poor monster, fond as much on him ;
And she, mistaken, seems to dote on me.
What will become of this ? As I am man,
My state is desperate for my master's love ;
As I am woman,—now alas the day !—
What thriftless sighs shall poor Olivia breathe !
O time ! thou must entangle this, not I ;
It is too hard a knot for me to untie ! [*Exit.*

SCENE III. OLIVIA'S *house.*

Enter SIR TOBY *and* SIR ANDREW.

Sir To. Approach, Sir Andrew : not to be a-bed after midnight is to be up betimes ; and 'diluculo surgere,' thou know'st,—

Sir And. Nay, by my troth, I know not : but I know, to be up late is to be up late.

Sir To. A false conclusion : I hate it as an

29. *pregnant*, dexterous.
30. *proper-false*, fair and false.
34. *fadge*, turn out.
2. '*diluculo surgere*,' sc. 'salubberrimum est,' 'to rise at dawn is most healthy' ; an adage familiarised by the Latin Grammars.

unfilled can. To be up after midnight and to go to bed then, is early: so that to go to bed after midnight is to go to bed betimes. Does not our life consist of the four elements?

Sir And. Faith, so they say; but I think it rather consists of eating and drinking.

Sir To. Thou 'rt a scholar; let us therefore eat and drink. Marian, I say! a stoup of wine!

Enter CLOWN.

Sir And. Here comes the fool, i' faith.

Clo. How now, my hearts! did you never see the picture of 'we three?

Sir To. Welcome, ass. Now let 's have a catch.

Sir And. By my troth, the fool has an excellent breast. I had rather than forty shillings I had such a leg, and so sweet a breath to sing, as the fool has. In sooth, thou wast in very gracious fooling last night, when thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus: 'twas very good, i' faith. I sent thee sixpence for thy leman: hadst it?

Clo. I did impeticos thy gratillity; for Malvolio's nose is no whipstock: my lady has a white hand, and the Myrmidons are no bottle-ale houses.

Sir And. Excellent! why, this is the best fooling, when all is done. Now, a song.

Sir To. Come on; there is sixpence for you: let 's have a song.

14. *stoup*, flagon.

17. *the picture of we three*,' a picture of two asses' or fools' heads with the scroll 'we three'—the spectator forming the third—was a common device on sign-boards.

20. *breast*, voice.

23. *Pigrogromitus*, etc., Rabelaisian inventions of the clown.

26. *leman*, sweetheart.

27-29. *impeticos thygratillity*, etc. Intentional nonsense, the first words probably mean 'pocket thy gratuity,' or the like.

28. *whipstock*, whip-handle.

Sir And. There's a testril of me too: if one knight give a—

Clo. Would you have a love-song, or a song of good life?

Sir To. A love-song, a love-song.

Sir And. Ay, ay: I care not for good life.

Clo. [*Sings*]

O mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

Sir And. Excellent good, i' faith.

Sir To. Good, good.

Clo. [*Sings*]

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Sir And. A mellifluous voice, as I am true knight.

Sir To. A contagious breath.

Sir And. Very sweet and contagious, i' faith.

Sir To. To hear by the nose, it is dulcet in contagion. But shall we make the welkin dance indeed? shall we rouse the night-owl in a catch that will draw three souls out of one weaver? shall we do that?

34. *testril*, a coin worth about sixpence.

40. *O mistress mine*, etc. This is probably not Shakespeare's song. It appeared in Morley's *Consort Lessons*, 1599.

61. *draw three souls out of one weaver*, a comic hyperbole for the common saying that music 'haled souls out of men's bodies,' *Much Ado*, ii. 3.; weavers being, further, noted for their love of song.

Sir And. An you love me, let's do't: I am dog at a catch.

Clo. By 'r lady, sir, and some dogs will catch well.

Sir And. Most certain. Let our catch be, 'Thou knave.'

Clo. 'Hold thy peace, thou knave,' knight? I shall be constrained in't to call thee knave, knight.

Sir And. 'Tis not the first time I have constrained one to call me knave. Begin, fool: it begins 'Hold thy peace.'

Clo. I shall never begin if I hold my peace.

Sir And. Good, i' faith. Come begin.

[*Catch sung.*

Enter MARIA.

Mar. What a caterwauling do you keep here! If my lady have not called up her steward Malvolio and bid him turn you out of doors, never trust me.

Sir To. My lady's a Cataian, we are politicians, Malvolio's a Peg-a-Ramsey, and 'Three merry men be we.' Am not I consanguineous? am I not of her blood? Tillyvally. Lady! [*Sings*] 'There dwelt a man in Babylon, lady, lady!'

Clo. Beshrew me, the knight's in admirable fooling.

Sir And. Ay, he does well enough if he be disposed, and so do I too: he does it with a better grace, but I do it more natural.

63. *dog at a catch*, apt, good at.
80. *Cataian*, 'Chinee,' sharper, knave.
81. *Peg-a-Ramsey.* The name of two old tunes of Shakespeare's time, the words of which are lost.
81. '*Three merry men be we*,' the burden of various old songs.
83. *Tillyvally*, a contemptuous expression of impatience, 'pooh!'
84. '*There dwelt a man*,' etc., from the old ballad of *Susanna.*

Sir To. [*Sings*] 'O, the twelfth day of December,'—

Mar. For the love o' God, peace!

Enter MALVOLIO.

Mal. My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?

Sir To. We did keep time, sir, in our catches. Sneck up!

Mal. Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the house; if not, an it would please you to take leave of her, she is very willing to bid you farewell.

Sir To. 'Farewell, dear heart, since I must needs be gone.'

Mar. Nay, good Sir Toby.

Clo. 'His eyes do show his days are almost done.'

95. *gabble like tinkers.* Tinkers were proverbial as pot-house politicians. This association still clings to the German 'Kannegiesser,' partly as a reminiscence of Holberg's admirable comedy, *Den politiske Kandstöber.* Mr. Symons sees in the passage an allusion to the peculiar cant-language of the tinkers known as Shelta.

97. *coziers* (Fr. 'couseurs'), patchers, botchers.

101. *Sneck up*, 'go and be hanged.

102. *round*, unceremonious.

109. '*Farewell, dear heart...*' This and the succeeding quotations of Sir Toby, are all from a popular song preserved in Percy's *Reliques.*

Mal. Is 't even so?

Sir To. 'But I will never die.

Clo. Sir Toby, there you lie.

Mal. This is much credit to you.

Sir To. 'Shall I bid him go?'

Clo. 'What an if you do?'

Sir To. 'Shall I bid him go, and spare not?

Clo. 'O no, no, no, no, you dare not.'

Sir To. Out o' tune, sir: ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?

Clo. Yes, by Saint Anne, and ginger shall be hot i' the mouth too.

Sir To. Thou 'rt i' the right. Go, sir, rub your chain with crums. A stoup of wine, Maria!

Mal. Mistress Mary, if you prized my lady's favour at any thing more than contempt, you would not give means for this uncivil rule: she shall know of it, by this hand. [*Exit.*

Mar. Go shake your ears.

Sir And. 'Twere as good a deed as to drink when a man's a-hungry, to challenge him to the field, and then to break promise with him and make a fool of him.

Sir To. Do 't, knight: I 'll write thee a challenge; or I 'll deliver thy indignation to him by word of mouth.

Mar. Sweet Sir Toby, be patient for to-night:

122. *Out o' tune, sir: ye lie.* This is apparently addressed to Malvolio, with a fuddled recollection that he had accused him of not keeping time. Hence Theobald proposed to read *out o' time.*

128. *rub your chain with crums,* mind your own business. A gold or silver chain was a steward's badge of office. It was commonly cleaned with bread crumbs.

132. *uncivil rule,* disorderly behaviour.

136. *challenge him to the field,* challenge him to a duel.

since the youth of the count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him: if I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed: I know I can do it.

Sir To. Possess us, possess us; tell us something of him.

Mar. Marry, sir, sometimes he is a kind of puritan.

Sir And. O, if I thought that, I'ld beat him like a dog!

Sir To. What, for being a puritan? thy exquisite reason, dear knight?

Sir And. I have no exquisite reason for't, but I have reason good enough.

Mar. The devil a puritan that he is, or any thing constantly, but a time-pleaser; an affectioned ass, that cons state without book and utters it by great swarths: the best persuaded of himself, so crammed, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

Sir To. What wilt thou do?

Mar. I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated.

146. *a nayword*, a byword, a laughing-stock.
146. *a common recreation*, sport for all.
155. *exquisite*, subtle.
160. *affectioned*, affected.
161. *cons state without book*, gets up rules of dignified deportment.
161. *by great swarths*, in great masses, wholesale.
171. *expressure*, expression.
172. *feelingly*, sensibly, clearly.

I can write very like my lady your niece; on a forgotten matter we can hardly make distinction of our hands.

Sir To. Excellent! I smell a device.

Sir And. I have 't in my nose too.

Sir To. He shall think, by the letters that thou wilt drop, that they come from my niece: and that she 's in love with him.

Mar. My purpose is, indeed, a horse of that colour.

Sir And. And your horse now would make him an ass.

Mar. Ass, I doubt not.

Sir And. O, 'twill be admirable!

Mar. Sport royal, I warrant you: I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter: observe his construction of it. For this night, to bed, and dream on the event. Farewell. [*Exit.*

Sir To. Good night, Penthesilea.

Sir And. Before me, she 's a good wench.

Sir To. She 's a beagle, true-bred, and one that adores me: what o' that?

Sir And. I was adored once too.

Sir To. Let 's to bed, knight. Thou hadst need send for more money.

Sir And. If I cannot recover your niece, I am a foul way out.

Sir To. Send for money, knight: if thou hast her not i' the end, call me cut.

Sir And. If I do not, never trust me, take it how you will.

Sir To. Come, come, I 'll go burn some sack;

193. *Penthesilea*, Queen of the Amazons.
203. *cut*, a common horse.

'tis too late to go to bed now: come, knight; come, knight. [*Exeunt.*

SCENE IV. *The* DUKE'S *palace.*

Enter DUKE, VIOLA, CURIO, *and others.*

Duke. Give me some music. Now, good morrow, friends.
Now, good Cesario, but that piece of song,
That old and antique song we heard last night:
Methought it did relieve my passion much,
More than light airs and recollected terms
Of these most brisk and giddy-paced times:
Come, but one verse.

Cur. He is not here, so please your lordship, that should sing it.

Duke. Who was it? 10

Cur. Feste, the jester, my lord; a fool that the lady Olivia's father took much delight in. He is about the house.

Duke. Seek him out, and play the tune the while. [*Exit Curio. Music plays.*
Come hither, boy: if ever thou shalt love,
In the sweet pangs of it remember me;
For such as I am all true lovers are,
Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is beloved. How dost thou like this tune? 20

Vio. It gives a very echo to the seat
Where Love is throned.

Duke. Thou dost speak masterly:
My life upon 't, young though thou art, thine eye

18. *skittish*, flighty.

Hath stay'd upon some favour that it loves:
Hath it not, boy?
Vio. A little—by your favour.
Duke. What kind of woman is't?
Vio. Of your complexion.
Duke. She is not worth thee, then. What years, i' faith?
Vio. About your years, my lord.
Duke. Too old, by heaven: let still the woman take
An elder than herself; so wèars she to him,
So sways she level in her husband's heart:
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,
Than women's are.
Vio. I think it well, my lord.
Duke. Then let thy love be younger than thyself,
Or thy affection cannot hold the bent;
For women are as roses, whose fair flower
Being once display'd, doth fall that very hour.
Vio. And so they are: alas, that they are so;
To die, even when they to perfection grow!

Re-enter CURIO *and* CLOWN.

Duke. O, fellow, come, the song we had last night.
Mark it, Cesario, it is old and plain;
The spinsters and the knitters in the sun
And the free maids that weave their thread with bones
Do use to chant it: it is silly sooth,
And dallies with the innocence of love,

38. *the bent*, the strain.
45. *spinsters*, female spinners.
47. *silly sooth*, homely, unadorned truth.

Like the old age.

Clo. Are you ready, sir?

Duke. Ay; prithee, sing. [*Music.*

SONG.

Clo. Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

Duke. There's for thy pains.

Clo. No pains, sir; I take pleasure in singing, sir.

Duke. I'll pay thy pleasure then.

Clo. Truly, sir, and pleasure will be paid, one time or another.

Duke. Give me now leave to leave thee.

Clo. Now, the melancholy god protect thee; and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal. I would have

53. *cypress*, either cypress-wood, or crape.
76. *changeable taffeta*, shot silk.

men of such constancy put to sea, that their business might be every thing and their intent every where; for that's it that always makes a good voyage of nothing. Farewell. [*Exit.*

Duke. Let all the rest give place.

[*Curio and Attendants retire.*

Once more, Cesario,
Get thee to yond same sovereign cruelty:
Tell her, my love, more noble than the world,
Prizes not quantity of dirty lands;
The parts that fortune hath bestow'd upon her,
Tell her, I hold as giddily as fortune;
But 'tis that miracle and queen of gems
That nature pranks her in attracts my soul.

Vio. But if she cannot love you, sir?

Duke. I cannot be so answer'd.

Vio. Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not then be answer'd?

Duke. There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big, to hold so much; they lack retention.
Alas, their love may be call'd appetite,
No motion of the liver, but the palate,
That suffer surfeit, cloyment and revolt;
But mine is all as hungry as the sea,
And can digest as much: make no compare
Between that love a woman can bear me
And that I owe Olivia.

Vio. Ay, but I know—

Duke. What dost thou know?

89. *pranks her in*, adorns her with.
102. *cloyment*, cloying, satiety.

Vio. Too well what love women to men may owe:
In faith, they are as true of heart as we.
My father had a daughter loved a man,
As it might be, perhaps, were I a woman,
I should your lordship.
Duke. And what 's her history?
Vio. A blank, my lord. She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pined in thought,
And with a green and yellow melancholy
She sat like patience on a monument,
Smiling at grief. Was not this love indeed?
We men may say more, swear more: but indeed
Our shows are more than will; for still we prove
Much in our vows, but little in our love.
Duke. But died thy sister of her love, my boy?
Vio. I am all the daughters of my father's house,
And all the brothers too: and yet I know not.
Sir, shall I to this lady?
Duke. Ay, that 's the theme.
To her in haste; give her this jewel; say,
My love can give no place, bide no denay.
[*Exeunt.*

SCENE V. OLIVIA'S *garden.*

Enter SIR TOBY, SIR ANDREW, *and* FABIAN.

Sir To. Come thy ways, Signior Fabian.
Fab. Nay, I 'll come: if I lose a scruple of this sport, let me be boiled to death with melancholy.
Sir To. Wouldst thou not be glad to have the

127. *denay*, refusal.

niggardly rascally sheep-biter come by some notable shame?

Fab. I would exult, man: you know, he brought me out o' favour with my lady about a bear-baiting here.

Sir To. To anger him we'll have the bear again; and we will fool him black and blue: shall we not, Sir Andrew?

Sir And. An we do not, it is pity of our lives.

Sir To. Here comes the little villain.

Enter MARIA.

How now, 'my metal of India?

Mar. Get ye all three into the box-tree: Malvolio's coming down this walk: he has been yonder i' the sun practising behaviour to his own shadow this half hour: observe him, for the love of mockery; for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! Lie thou there [*throws down a letter*]; for here comes the trout that must be caught with tickling. [*Exit.*

Enter MALVOLIO.

Mal. 'Tis but fortune; all is fortune. Maria once told me she did affect me: and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on 't?

Sir To. Here 's an overweening rogue!

6. *sheep-biter*, sheep-stealer, thief.
6. *come by*, arrive at, attain to.
17. *metal of India*, 'my golden one.
23. *Close*, hide yourselves.
30. *complexion*, character.

Fab. O, peace! Contemplation makes a rare turkey-cock of him: how he jets under his advanced plumes!

Sir And. 'Slight, I could so beat the rogue!

Sir To. Peace, I say.

Mal. To be Count Malvolio!

Sir To. Ah, rogue!

Sir And. Pistol him, pistol him.

Sir To. Peace, peace!

Mal. There is example for't; the lady of the Strachy married the yeoman of the wardrobe.

Sir And. Fie on him, Jezebel!

Fab. O, peace! now he's deeply in: look how imagination blows him.

Mal. Having been three months married to her, sitting in my state,—

Sir To. O, for a stone-bow, to hit him in the eye!

Mal. Calling my officers about me, in my branched velvet gown; having come from a day-bed, where I have left Olivia sleeping,—

Sir To. Fire and brimstone!

Fab. O, peace, peace!

Mal. And then to have the humour of state; and after a demure travel of regard, telling them I know my place as I would they should do theirs, to ask for my kinsman Toby,—

Sir To. Bolts and shackles!

Fab. O peace, peace, peace! now, now.

Mal. Seven of my people, with an obedient start, make out for him: I frown the while: and

36. *jets*, stalks.

44. *the lady of the Strachy*; this probably refers to some contemporary anecdote of which nothing is now known.

51. *stone-bow*, a cross-bow for discharging stones.

54. *branched*, with designs of flowers and twigs.

54. *day-bed*, sofa.

59. *travel of regard*, movement of the eye.

65. *make out for him*, start to fetch him.

perchance wind up my watch, or play with my—some rich jewel. Toby approaches; courtesies there to me,—

Sir To. Shall this fellow live?

Fab. Though our silence be drawn from us with cars, yet peace.

Mal. I extend my hand to him thus, quenching my familiar smile with an austere regard of control,—

Sir To. And does not Toby take you a blow o' the lips then?

Mal. Saying, 'Cousin Toby, my fortunes having cast me on your niece give me this prerogative of speech,'—

Sir To. What, what?

Mal. 'You must amend your drunkenness.'

Sir To. Out, scab!

Fab. Nay, patience, or we break the sinews of our plot.

Mal. 'Besides, you waste the treasure of your time with a foolish knight,'—

Sir And. That 's me, I warrant you.

Mal. 'One Sir Andrew,'—

Sir And. I knew 'twas I; for many do call me fool.

Mal. What employment have we here?

[*Taking up the letter.*

Fab. Now is the woodcock near the gin.

Sir To. O, peace! and the spirit of humours intimate reading aloud to him!

Mal. By my life, this is my lady's hand: these be her very C's, her U's and her T's; and thus

66. *play with my—some rich jewel;* he was about to refer to his steward's chain (cf. ii. 3. 128). Ff print the words without any break; Collier first suggested this interpretation and introduced the '—'

75. *take,* give.

92. *woodcock,* regarded as a foolish bird.

makes she her great P's. It is, in contempt of question, her hand.

Sir And. Her C's, her U's and her T's: why that?

Mal. [*Reads*] 'To the unknown beloved, this, and my good wishes:'—her very phrases! By your leave, wax. Soft! and the impressure her Lucrece, with which she uses to seal: 'tis my lady. To whom should this be?

Fab. This wins him, liver and all

Mal. [*Reads*]

Jove knows I love:
But who?
Lips, do not move;
No man must know.

'No man must know.' What follows? the numbers altered! 'No man must know:' if this should be thee, Malvolio?

Sir To. Marry, hang thee, brock!

Mal. [*Reads*]

I may command where I adore;
But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore:
M, O, A, I, doth sway my life.

Fab. A fustian riddle!

Sir To. Excellent wench, say I.

Mal. 'M, O, A, I, doth sway my life.' Nay, but first, let me see, let me see, let me see.

Fab. What dish o' poison has she dressed him!

Sir To. And with what wing the staniel checks at it!

Mal. 'I may command where I adore.' Why,

97. *in contempt of question*, beyond all doubt.
103. *impressure*, impression.
ib. *her Lucrece*, her seal, bearing the figure of Lucrece.
114. *brock*, badger.
124. *staniel*, kestrel. Hanmer's correction of Ff, *stallion*.

she may command me: I serve her; she is my lady. Why, this is evident to any formal capacity; there is no obstruction in this: and the end,—what should that alphabetical position portend? If I could make that resemble something in me,—Softly! M, O, A, I,—

Sir To. O, ay, make up that: he is now at a cold scent.

Fab. Sowter will cry upon 't for all this, though it be as rank as a fox.

Mal. M,—Malvolio; M,—why, that begins my name.

Fab. Did not I say he would work it out? the cur is excellent at faults.

Mal. M,—but then there is no consonancy in the sequel; that suffers under probation: A should follow, but O does.

Fab. And O shall end, I hope.

Sir To. Ay, or I 'll cudgel him, and make him cry O!

Mal. And then I comes behind.

Fab. Ay, an you had an eye behind you, you might see more detraction at your heels than fortunes before you.

Mal. M, O, A, I; this simulation is not as the former: and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose. [*Reads*] 'If this fall into thy hand, revolve. In

128. *formal*, ordinary, common; cf. *Ant. and Cleo.* ii. 5. 41.

133. *make up that*, explain that.

135. *Sowter*, a name for a dog; literally 'cobbler' (with the sub-sense 'bungler').

135. *cry upon 't*, a hunting phrase referring to the cry of the dogs when the scent is found. 'He will recover it, though your "cold" scent be — as unmistakable as a fox's.'

144. *O*, i.e. a halter.

my stars I am above thee; but be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands; let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity: she thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wished to see thee ever cross-gartered: I say, remember. Go to, thou art made, if thou desirest to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee,

THE FORTUNATE-UNHAPPY.'

Daylight and champain discovers not more: this is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself, to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-gartered; and in this she manifests herself to my love, and with a kind of injunction drives me to these habits of her liking. I thank my stars I am happy. I will be strange, stout, in yellow stockings, and cross-gartered,

162. *opposite*, quarrelsome.
163. *tang*, loudly declaim.
167. *cross-gartered*. The garters were worn above and below the knee, crossing behind. This was a new fashion; it was later characteristic of Puritan dress.
174. *champain*, open country.
175. *politic*, political.
177. *point-devise*, in every respect, absolutely.

even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript. [*Reads*] 'Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles become thee well; therefore in my presence still smile, dear my sweet, I prithee.'

Jove, I thank thee: I will smile; I will do everything that thou wilt have me. [*Exit.*

Fab. I will not give my part of this sport for a pension of thousands to be paid from the Sophy.

Sir To. I could marry this wench for this device.

Sir And. So could I too.

Sir To. And ask no other dowry with her but such another jest.

Sir And. Nor I neither.

Fab. Here comes my noble gull-catcher.

Re-enter MARIA.

Sir To. Wilt thou set thy foot o' my neck?

Sir And. Or o' mine either?

Sir To. Shall I play my freedom at tray-trip, and become thy bond-slave?

Sir And. I' faith, or I either?

Sir To. Why, thou hast put him in such a dream, that when the image of it leaves him he must run mad.

Mar. Nay, but say true; does it work upon him?

Sir To. Like aqua-vitæ with a midwife.

Mar. If you will then see the fruits of the

198. *Sophy*, Shah of Persia.
208. *tray-trip*, a game played with dice; 'play,' stake.

sport, mark his first approach before my lady: he will come to her in yellow stockings, and 'tis a colour she abhors, and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt. If you will see it, follow me.

Sir To. To the gates of Tartar, thou most excellent devil of wit!

Sir And. I'll make one too. [*Exeunt.*

ACT III.

SCENE I. OLIVIA'S *garden.*

Enter VIOLA, *and* CLOWN *with a tabor.*

Vio. Save thee, friend, and thy music: dost thou live by thy tabor?

Clo. No, sir, I live by the church.

Vio. Art thou a churchman?

Clo. No such matter, sir: I do live by the church; for I do live at my house, and my house doth stand by the church.

Vio. So thou mayst say, the king lies by a beggar, if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stand by the church.

Clo. You have said, sir. To see this age! A sentence is but a cheveril glove to a good wit:

224. *contempt*, object of contempt.
226. *Tartar*, Tartarus, *i.e.* hell.
2. *tabor*, small drum.
4. *churchman*, clergyman.
13. *cheveril glove*, kid glove.

how quickly the wrong side may be turned outward!

Vio. Nay, that's certain; they that dally nicely with words may quickly make them wanton.

Clo. I would, therefore, my sister had had no name, sir.

Vio. Why, man?

Clo. Why, sir, her name's a word; and to dally with that word might make my sister wanton. But indeed words are very rascals since bonds disgraced them.

Vio. Thy reason, man?

Clo. Troth, sir, I can yield you none without words; and words are grown so false, I am loath to prove reason with them.

Vio. I warrant thou art a merry fellow and carest for nothing.

Clo. Not so, sir, I do care for something; but in my conscience, sir, I do not care for you: if that be to care for nothing, sir, I would it would make you invisible.

Vio. Art not thou the Lady Olivia's fool?

Clo. No, indeed, sir; the Lady Olivia has no folly: she will keep no fool, sir, till she be married; and fools are as like husbands as pilchards are to herrings; the husband's the bigger: I am indeed not her fool, but her corrupter of words.

Vio. I saw thee late at the Count Orsino's.

Clo. Foolery, sir, does walk about the orb like the sun, it shines every where. I would be sorry, sir, but the fool should be as oft with your master as with my mistress: I think I saw your wisdom there.

17. *nicely*, pedantically.
24. *bonds*, used in a double sense, (1) confinement; (2) money bonds.

Vio. Nay, an thou pass upon me, I 'll no more with thee. Hold, there 's expenses for thee.

Clo. Now Jove, in his next commodity of hair, send thee a beard!

Vio. By my troth, I 'll tell thee, I am almost sick for one; [*Aside*] though I would not have it grow on my chin. Is thy lady within?

Clo. Would not a pair of these have bred, sir?

Vio. Yes, being kept together and put to use.

Clo. I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.

Vio. I understand you, sir; 'tis well begged

Clo. The matter, I hope, is not great, sir, begging but a beggar: Cressida was a beggar. My lady is within, sir. I will construe to them whence you come; who you are and what you would are out of my welkin, I might say 'element,' but the word is over-worn. [*Exit.*

Vio. This fellow is wise enough to play the fool;
And to do that well craves a kind of wit:
He must observe their mood on whom he jests,
The quality of persons, and the time,
And, like the haggard, check at every feather
That comes before his eye. This is a practice
As full of labour as a wise man's art:
For folly that he wisely shows is fit;
But wise men, folly-fall'n, quite taint their wit.

Enter SIR TOBY, *and* SIR ANDREW.

Sir To. Save you, gentleman.

Vio. And you, sir.

Sir And. Dieu vous garde, monsieur.

Vio. Et vous aussi; votre serviteur.

48. ***pass upon me***, jest with me.
50. ***commodity***, parcel.
68. *craves*, requires.
71. *haggard*, untrained hawk.

Sir And. I hope, sir, you are; and I am yours.

Sir To. Will you encounter the house? my niece is desirous you should enter, if your trade be to her.

Vio. I am bound to your niece, sir; I mean, she is the list of my voyage.

Sir To. Taste your legs, sir; put them to motion.

Vio. My legs do better understand me, sir, than I understand what you mean by bidding me taste my legs.

Sir To. I mean, to go, sir, to enter.

Vio. I will answer you with gait and entrance. But we are prevented.

Enter OLIVIA *and* MARIA.

Most excellent accomplished lady, the heavens rain odours on you!

Sir And. That youth's a rare courtier: 'Rain odours;' well.

Vio. My matter hath no voice, lady, but to your own most pregnant and vouchsafed ear.

Sir And. 'Odours,' 'pregnant' and 'vouchsafed:' I'll get 'em all three all ready.

Oli. Let the garden door be shut, and leave me to my hearing. [*Exeunt Sir Toby, Sir Andrew, and Maria.*] Give me your hand, sir.

Vio. My duty, madam, and most humble service.

Oli. What is your name?

Vio. Cesario is your servant's name, fair princess.

82. *encounter*, go towards.
83. *trade*, commission.
86. *list*, terminus.
87. *Taste*, try, test.
93. *gait*, going.

Oli. My servant, sir! 'Twas never merry world
Since lowly feigning was call'd compliment:
You're servant to the Count Orsino, youth.
Vio. And he is yours, and his must needs be yours:
Your servant's servant is your servant, madam.
Oli. For him, I think not on him: for his thoughts,
Would they were blanks, rather than fill'd with me!
Vio. Madam, I come to whet your gentle thoughts
On his behalf.
Oli. O, by your leave, I pray you,
I bade you never speak again of him:
But, would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.
Vio. Dear lady,—
Oli. Give me leave, beseech you. I did send,
After the last enchantment you did here,
A ring in chase of you: so did I abuse
Myself, my servant and, I fear me, you:
Under your hard construction must I sit,
To force that on you, in a shameful cunning,
Which you knew none of yours: what might you think?
Have you not set mine honour at the stake
And baited it with all the unmuzzled thoughts
That tyrannous heart can think? To one of your receiving
Enough is shown: a cypress, not a bosom,
Hideth my heart. So, let me hear you speak.

124. *abuse*, deceive.

126. *construction*, *sc.* of my conduct.

131. *receiving*, understanding.

132. *cypress*, crape, 'Cyprus-lawn,' of very thin transparent texture.

Vio. I pity you.
Oli. That 's a degree to love.
Vio. No, not a grize; for 'tis a vulgar proof,
That very oft we pity enemies.
Oli. Why, then, methinks 'tis time to smile again.
O world, how apt the poor are to be proud!
If one should be a prey, how much the better
To fall before the lion than the wolf!
[*Clock strikes.*
The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you:
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man:
There lies your way, due west.
Vio. Then westward-ho! Grace and good disposition
Attend your ladyship!
You 'll nothing, madam, to my lord by me?
Oli. Stay:
I prithee, tell me what thou think 'st of me.
Vio. That you do think you are not what you are.
Oli. If I think so, I think the same of you.
Vio. Then think you right: I am not what I am.
Oli. I would you were as I would have you be!
Vio. Would it be better, madam, than I am?
I wish it might, for now I am your fool.
Oli. O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!
A murderous guilt shows not itself more soon
Than love that would seem hid: love's night is noon.
Cesario, by the roses of the spring,
By maidhood, honour, truth and every thing,
I love thee so, that, maugre all thy pride,

135. *grize*, step.
ib. *vulgar proof*, ordinary experience.

Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause,
For that I woo, thou therefore hast no cause;
But rather reason thus with reason fetter,
Love sought is good, but given unsought is better.

Vio. By innocence I swear, and by my youth,
I have one heart, one bosom and one truth,
And that no woman has; nor never none
Shall mistress be of it, save I alone.
And so adieu, good madam: never more
Will I my master's tears to you deplore.

Oli. Yet come again; for thou perhaps mayst move
That heart, which now abhors, to like his love.

[*Exeunt.*

SCENE II. OLIVIA'S *house.*

Enter SIR TOBY, SIR ANDREW, *and* FABIAN.

Sir And. No, faith, I 'll not stay a jot longer.

Sir To. Thy reason, dear venom, give thy reason.

Fab. You must needs yield your reason, Sir Andrew.

Sir And. Marry, I saw your niece do more favours to the count's serving-man than ever she bestowed upon me; I saw 't i' the orchard.

Sir To. Did she see thee the while, old boy? tell me that.

Sir And. As plain as I see you now.

Fab. This was a great argument of love in her toward you.

Sir And. 'Slight, will you make an ass o' me?

Fab. I will prove it legitimate, sir, upon the oaths of judgement and reason.

Sir To. And they have been grand-jurymen since before Noah was a sailor.

Fab. She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart, and brimstone in your liver. You should then have accosted her; and with some excellent jests, fire-new from the mint, you should have banged the youth into dumbness. This was looked for at your hand, and this was balked: the double gilt of this opportunity you let time wash off, and you are now sailed into the north of my lady's opinion; where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt either of valour or policy.

Sir And. An 't be any way, it must be with valour; for policy I hate: I had as lief be a Brownist as a politician.

Sir To. Why, then, build me thy fortunes upon the basis of valour. Challenge me the count's youth to fight with him; hurt him in eleven places: my niece shall take note of it; and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valour.

Fab. There is no way but this, Sir Andrew.

Sir And. Will either of you bear me a challenge to him?

Sir To. Go, write it in a martial hand; be

28. *sailed into the north . . . where you will hang like an icicle on a Dutchman's beard.* This is very possibly an allusion to the actual experiences of two Dutchmen, Heemskirk and Barends, who in 1596 sailed to the Arctic Ocean in order to find a northern passage to India. They passed the winter in Nova Zembla (L. P. H. Eykman's letter to H. Conrad, quoted by latter in *Jahrbuch*, xxxi. 199).

34. *Brownist*, a dissenter, a follower of Robert Browne, a leading Puritan of the time.

curst and brief; it is no matter how witty, so it be eloquent and full of invention: taunt him with the license of ink: if thou thou 'st him some thrice, it shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down: go, about it. Let there be gall enough in thy ink, though thou write with a goose-pen, no matter: about it.

Sir And. Where shall I find you?

Sir To. We 'll call thee at the cubiculo: go.

[*Exit Sir Andrew.*

Fab. This is a dear manakin to you, Sir Toby.

Sir To. I have been dear to him, lad, some two thousand strong, or so.

Fab. We shall have a rare letter from him: but you 'll not deliver 't?

Sir To. Never trust me, then; and by all means stir on the youth to an answer. I think oxen and wainropes cannot hale them together. For Andrew, if he were opened, and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of the anatomy.

Fab. And his opposite, the youth, bears in his visage no great presage of cruelty.

Enter MARIA.

Sir To. Look, where the youngest wren of nine comes.

Mar. If you desire the spleen, and will laugh

46. *curst*, snappish.

48. *thou 'st*, addressest him with 'thou' instead of 'you.'

51. *bed of Ware;* celebrated for its huge dimensions.

52. *gall.* Ox gall was one of the regular constituents of Elizabethan ink, as is shown by contemporary receipts.

56. *cubiculo*, cubicle, apartment.

57. *manakin*, contemptuous diminutive of 'man.'

70. *the youngest wren of nine*, a reference to Maria's diminutive stature.

yourselves into stitches, follow me. Yond gull Malvolio is turned heathen, a very renegado; for there is no Christian, that means to be saved by believing rightly, can ever believe such impossible passages of grossness. He's in yellow stockings.

Sir To. And cross-gartered?

Mar. Most villanously; like a pedant that keeps a school 'i the church. I have dogged him, like his murderer. He does obey every point of the letter that I dropped to betray him: he does smile his face into more lines than is in the new map with the augmentation of the Indies: you have not seen such a thing as 'tis. I can hardly forbear hurling things at him. I know my lady will strike him: if she do, he'll smile and take 't for a great favour.

Sir To. Come, bring us, bring us where he is.

[*Exeunt.*

SCENE III. *A street.*

Enter SEBASTIAN *and* ANTONIO.

Seb. I would not by my will have troubled you:
But, since you make your pleasure of your pains,
I will no further chide you.

Ant. I could not stay behind you: my desire,
More sharp than filed steel, did spur me forth;
And not all love to see you, though so much
As might have drawn one to a longer voyage,
But jealousy what might befall your travel,
Being skilless in these parts; which to a stranger,
Unguided and unfriended, often prove
Rough and unhospitable: my willing love,

77. *passages of grossness*, gross impositions.
80. *pedant*, schoolmaster.

The rather by these arguments of fear,
Set forth in your pursuit.
Seb. My kind Antonio,
I can no other answer make but thanks,
And thanks; and ever . . . oft good turns
Are shuffled off with such uncurrent pay:
But, were my worth as is my conscience firm,
You should find better dealing. What 's to do?
Shall we go see the reliques of this town?
Ant. To-morrow, sir: best first go see your lodging.
Seb. I am not weary, and 'tis long to night:
I pray you, let us satisfy our eyes
With the memorials and the things of fame
That do renown this city.
Ant. Would you 'ld pardon me;
I do not without danger walk these streets:
Once, in a sea-fight, 'gainst the count his galleys
I did some service; of such note indeed,
That were I ta'en here it would scarce be answer'd.
Seb. Belike you slew great number of his people.
Ant. The offence is not of such a bloody nature;
Albeit the quality of the time and quarrel
Might well have given us bloody argument.
It might have since been answer'd in repaying
What we took from them; which, for traffic's sake,
Most of our city did: only myself stood out;
For which, if I be lapsed in this place,
I shall pay dear.
Seb. Do not then walk too open.
Ant. It doth not fit me. Hold, sir, here 's my purse.
In the south suburbs, at the Elephant,

15. This verse, printed without a break in the Folio, is clearly imperfect. Theobald read: 'And thanks and ever thanks; and oft, etc.'

16. *uncurrent*, out of date, worthless.

19. *reliques*. This is explained by v. 23.

24. *renown*, give renown to.

36. *lapsed*, surprised.

Is best to lodge: I will bespeak our diet,
Whiles you beguile the time and feed your knowledge
With viewing of the town: there shall you have me.
Seb. Why I your purse?
Ant. Haply your eye shall light upon some toy
You have desire to purchase; and your store,
I think, is not for idle markets, sir.
Seb. I 'll be your purse-bearer and leave you
For an hour.
Ant. To the Elephant.
Seb. I do remember. [*Exeunt.*

SCENE IV. OLIVIA'S *garden.*

Enter OLIVIA *and* MARIA.

Oli. I have sent after him: he says he 'll come;
How shall I feast him? what bestow of him?
For youth is bought more oft than begg'd or borrow'd.
I speak too loud.
Where is Malvolio? he is sad and civil,
And suits well for a servant with my fortunes:
Where is Malvolio?
Mar. He 's coming, madam; but in very strange manner. He is, sure, possessed, madam.
Oli. Why, what 's the matter? does he rave?
Mar. No, madam, he does nothing but smile: your ladyship were best to have some guard about you, if he come; for, sure, the man is tainted in 's wits.
Oli. Go call him hither. [*Exit Maria.*] I am as mad as he,
If sad and merry madness equal be.

Re-enter MARIA, *with* MALVOLIO.

How now, Malvolio!

2. *bestow of*, bestow on. 5. *sad and civil*, grave and ceremonious.

Mal. Sweet lady, ho, ho.

Oli. Smilest thou?
I sent for thee upon a sad occasion.

Mal. Sad, lady! I could be sad: this does make some obstruction in the blood, this cross-gartering; but what of that? if it please the eye of one, it is with me as the very true sonnet is, 'Please one, and please all.'

Oli. Why, how dost thou, man? what is the matter with thee?

Mal. Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed: I think we do know the sweet Roman hand.

Oli. Wilt thou go to bed, Malvolio?

Mal. To bed! ay, sweet-heart, and I 'll come to thee.

Oli. God comfort thee! Why dost thou smile so and kiss thy hand so oft?

Mar. How do you, Malvolio?

Mal. At your request! yes; nightingales answer daws.

Mar. Why appear you with this ridiculous boldness before my lady?

Mal. 'Be not afraid of greatness:' 'twas well writ.

Oli. What meanest thou by that, Malvolio?

Mal. 'Some are born great,'—

Oli. Ha!

Mal. 'Some achieve greatness,'—

Oli. What sayest thou?

Mal. 'And some have greatness thrust upon them.'

Oli. Heaven restore thee!

Mal. 'Remember who commended thy yellow stockings,'—

Oli. Thy yellow stockings!

Mal. 'And wished to see thee cross-gartered.'

Oli. Cross-gartered!

Mal. 'Go to, thou art made, if thou desirest to be so;'—

Oli. Am I made?

Mal. 'If not, let me see thee a servant still.'

Oli. Why, this is very midsummer madness.

Enter SERVANT.

Ser. Madam, the young gentleman of the Count Orsino's is returned: I could hardly entreat him back: he attends your ladyship's pleasure.

Oli. I 'll come to him. [*Exit Servant.*] Good Maria, let this fellow be looked to. Where 's my cousin Toby? Let some of my people have a special care of him: I would not have him miscarry for the half of my dowry.

[*Exeunt Olivia and Maria.*

Mal. O, ho! do you come near me now? no worse man than Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. 'Cast thy humble slough,' says she; 'be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity;' and consequently sets down the manner how; as, a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have limed her; but it is Jove's doing, and Jove make me thankful! And when she went away now, 'Let this fellow be

70. *miscarry*, perish, die.

looked to:' fellow! not Malvolio, nor after my degree, but fellow. Why, every thing adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance—What can be said? Nothing that can be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.

Re-enter MARIA, *with* SIR TOBY *and* FABIAN.

Sir To. Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, and Legion himself possessed him, yet I'll speak to him.

Fab. Here he is, here he is. How is't with you, sir? how is't with you, man?

Mal. Go off; I discard you: let me enjoy my private: go off.

Mar. Lo, how hollow the fiend speaks within him! did not I tell you? Sir Toby, my lady prays you to have a care of him.

Mal. Ah, ha! does she so?

Sir To. Go to, go to; peace, peace; we must deal gently with him: let me alone. How do you, Malvolio? how is't with you? What, man! defy the devil: consider, he's an enemy to mankind.

Mal. Do you know what you say?

Mar. La you, an you speak ill of the devil, how he takes it at heart! Pray God, he be not bewitched!

Fab. Carry his water to the wise woman.

Mar. Marry, and it shall be done to-morrow morning, if I live. My lady would not lose him for more than I'll say.

100, *private*, privacy.

Mal. How now, mistress!

Mar. O Lord!

Sir To. Prithee, hold thy peace; this is not the way: do you not see you move him? let me alone with him.

Fab. No way but gentleness; gently, gently: the fiend is rough, and will not be roughly used.

Sir To. Why, how now, my bawcock! how dost thou, chuck?

Mal. Sir!

Sir To. Ay, Biddy, come with me. What, man! 'tis not for gravity to play at cherry-pit with Satan: hang him, foul collier!

Mar. Get him to say his prayers, good Sir Toby, get him to pray.

Mal. My prayers, minx!

Mar. No, I warrant you, he will not hear of godliness.

Mal. Go, hang yourselves all! you are idle shallow things: I am not of your element: you shall know more hereafter. [*Exit.*

Sir To. Is 't possible?

Fab. If this were played upon a stage now, I could condemn it as an improbable fiction.

Sir To. His very genius hath taken the infection of the device, man.

Mar. Nay, pursue him now, lest the device take air and taint.

Fab. Why, we shall make him mad indeed.

Mar. The house will be the quieter.

Sir To. Come, we 'll have him in a dark room and bound. My niece is already in the belief that he 's mad; we may carry it thus, for our

125. *bawcock*, my fine cock, fine fellow.

128. *Ay, Biddy, come with me*, perhaps a verse of a popular song.

129. *cherry-pit*, a game played with cherry-stones.

pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him: at which time we will bring the device to the bar and crown thee for a finder of madmen. But see, but see.

Enter SIR ANDREW.

Fab. More matter for a May morning.

Sir And. Here 's the challenge, read it: I warrant there 's vinegar and pepper in 't.

Fab. Is 't so saucy?

Sir And. Ay, is 't, I warrant him: do but read.

Sir To. Give me. [*Reads*] 'Youth, whatsoever thou art, thou art but a scurvy fellow.'

Fab. Good, and valiant.

Sir To. [*Reads*] 'Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for 't.'

Fab. A good note; that keeps you from the blow of the law.

Sir To. [*Reads*] 'Thou comest to the lady Olivia, and in my sight she uses thee kindly: but thou liest in thy throat; that is not the matter I challenge thee for.'

Fab. Very brief, and to exceeding good sense —less.

Sir To. [*Reads*] 'I will waylay thee going home; where if it be thy chance to kill me,'—

Fab. Good.

Sir To. [*Reads*] 'Thou killest me like a rogue and a villain.'

Fab. Still you keep o' the windy side of the law: good.

154. *the bar*, the law-court.
156. *a May morning*, a day of merry revelry such as the first of May.

Sir To. [*Reads*] 'Fare thee well; and God have mercy upon one of our souls! He may have mercy upon mine; but my hope is better, and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy, ANDREW AGUECHEEK.' If this letter move him not, his legs cannot: I'll give 't him.

Mar. You may have very fit occasion for 't: he is now in some commerce with my lady, and will by and by depart.

Sir To. Go, Sir Andrew; scout me for him at the corner of the orchard like a bum-baily: so soon as ever thou seest him, draw; and, as thou drawest, swear horrible; for it comes to pass oft that a terrible oath, with a swaggering accent sharply twanged off, gives manhood more approbation than ever proof itself would have earned him. Away!

Sir And. Nay, let me alone for swearing. [*Exit.*

Sir To. Now will not I deliver his letter: for the behaviour of the young gentleman gives him out to be of good capacity and breeding; his employment between his lord and my niece confirms no less: therefore this letter, being so excellently ignorant, will breed no terror in the youth: he will find it comes from a clodpole. But, sir, I will deliver his challenge by word of mouth; set upon Aguecheek a notable report of valour; and drive the gentleman, as I know his youth will aptly receive it, into a most hideous opinion of his rage, skill, fury and impetuosity. This will so fright them both that they will kill one another by the look, like cockatrices.

191. *commerce*, conversation.
193. *scout me for him*, be on the look-out for him.
194. *bum-baily*, bailiff.

Re-enter OLIVIA, *with* VIOLA.

Fab. Here he comes with your niece: give them way till he take leave, and presently after him.

Sir To. I will meditate the while upon some horrid message for a challenge.

[*Exeunt Sir Toby, Fabian, and Maria.*

Oli. I have said too much unto a heart of stone
And laid mine honour too unchary out:
There's something in me that reproves my fault;
But such a headstrong potent fault it is,
That it but mocks reproof.

Vio. With the same 'haviour that your passion bears
Goes on my master's grief.

Oli. Here, wear this jewel for me, 'tis my picture;
Refuse it not; it hath no tongue to vex you;
And I beseech you come again to-morrow.
What shall you ask of me that I'll deny,
That honour saved may upon asking give?

Vio. Nothing but this; your true love for my master.

Oli. How with mine honour may I give him that
Which I have given to you?

Vio. I will acquit you.

Oli. Well, come again to-morrow: fare thee well:
A fiend like thee might bear my soul to hell.

[*Exit.*

Re-enter SIR TOBY *and* FABIAN.

Sir To. Gentleman, God save thee.

Vio. And you, sir.

Sir To. That defence thou hast, betake thee

217. *presently*, forthwith.

to 't: of what nature the wrongs are thou hast done him, I know not; but thy intercepter, full of despite, bloody as the hunter, attends thee at the orchard-end: dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful and deadly.

Vio. You mistake, sir; I am sure no man hath any quarrel to me: my remembrance is very free and clear from any image of offence done to any man.

Sir To. You 'll find it otherwise, I assure you: therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill and wrath can furnish man withal.

Vio. I pray you, sir, what is he?

Sir To. He is knight, dubbed with unhatched rapier and on carpet consideration; but he is a devil in private brawl: souls and bodies hath he divorced three; and his incensement at this moment is so implacable, that satisfaction can be none but by pangs of death and sepulchre. Hob, nob, is his word; give 't or take 't.

Vio. I will return again into the house and desire some conduct of the lady. I am no fighter. I have heard of some kind of men that put quarrels purposely on others, to taste their valour: belike this is a man of that quirk.

Sir To. Sir, no; his indignation derives itself

242. ***intercepter***, opponent.

244. ***dismount thy tuck***, unsheathe thy sword.

244. ***yare***, ready, quick.

257. ***unhatched***, unhacked; a rapier that has not known active service.

258. ***on carpet consideration***, for service done in times of peace. Hence the contemptuous phrase 'carpet-knights.'

262. ***Hob, nob***, have or not have, hit or miss.

265. ***conduct***, escort.

268. ***quirk***, humour.

out of a very competent injury: therefore, get you on and give him his desire. Back you shall not to the house, unless you undertake that with me which with as much safety you might answer him: therefore, on, or strip your sword stark naked; for meddle you must, that's certain, or forswear to wear iron about you.

Vio. This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is: it is something of my negligence, nothing of my purpose.

Sir To. I will do so. Signior Fabian, stay you by this gentleman till my return. [*Exit.*

Vio. Pray you, sir, do you know of this matter?

Fab. I know the knight is incensed against you, even to a mortal arbitrement; but nothing of the circumstance more.

Vio. I beseech you, what manner of man is he?

Fab. Nothing of that wonderful promise, to read him by his form, as you are like to find him in the proof of his valour. He is, indeed, sir, the most skilful, bloody and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him if I can.

Vio. I shall be much bound to you for't: I am one that had rather go with sir priest than sir knight: I care not who knows so much of my mettle. [*Exeunt.*

Re-enter SIR TOBY, *with* SIR ANDREW.

Sir To. Why, man, he's a very devil; I have

270. *competent injury*, sufficient insult.

not seen such a firago. I had a pass with him, rapier, scabbard and all, and he gives me the stuck in with such a mortal motion, that it is inevitable; and on the answer, he pays you as surely as your feet hit the ground they step on. They say he has been fencer to the Sophy.

Sir And. Pox on 't, I 'll not meddle with him.

Sir To. Ay, but he will not now be pacified: Fabian can scarce hold him yonder.

Sir And. Plague on 't, an I thought he had been valiant and so cunning in fence, I 'ld have seen him damned ere I 'ld have challenged him. Let him let the matter slip, and I 'll give him my horse, grey Capilet.

Sir To. I 'll make the motion: stand here, make a good show on 't: this shall end without the perdition of souls. [*Aside*] Marry, I 'll ride your horse as well as I ride you.

Re-enter FABIAN *and* VIOLA.

[*To Fab.*] I have his horse to take up the quarrel: I have persuaded him the youth 's a devil.

Fab. He is as horribly conceited of him; and pants and looks pale, as if a bear were at his heels.

Sir To. [*To Vio.*] There 's no remedy, sir; he will fight with you for 's oath sake: marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw, for the supportance of his vow; he protests he will not hurt you.

302. *firago*, Sir Toby's pronunciation of 'virago,' probably intended to add to the associations of the 'termagant' those of 'fire' and 'fierce.'

303. *stuck*, a corrupted form of the Italian 'stoccado,' a thrust at fence.

316. *motion*, proposition.

322. *He is . . . of him*, He has just as terrible an idea of him.

Vio. [*Aside*] Pray God defend me! A little thing would make me tell them how much I lack of a man.

Fab. Give ground, if you see him furious.

Sir To. Come, Sir Andrew, there's no remedy; the gentleman will, for his honour's sake, have one bout with you; he cannot by the duello avoid it; but he has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on; to 't.

Sir And. Pray God, he keep his oath!

Vio. I do assure you, 'tis against my will.

[*They draw.*

Enter ANTONIO.

Ant. Put up your sword. If this young gentleman
Have done offence, I take the fault on me:
If you offend him, I for him defy you.

Sir To. You, sir! why, what are you?

Ant. One, sir, that for his love dares yet do more
Than you have heard him brag to you he will.

Sir To. Nay, if you be an undertaker, I am for you. [*They draw.*

Enter Officers.

Fab. O good Sir Toby, hold! here come the officers.

Sir To. I 'll be with you anon.

Vio. Pray, sir, put your sword up, if you please.

Sir And. Marry, will I, sir; and, for that I promised you, I 'll be as good as my word: he will bear you easily and reins well.

337. *by the duello*, in accordance with the rules of duelling.

349. *undertaker*, a champion of another's cause.

358. *reins*, bears the reins.

First Off. This is the man; do thy office.
Sec. Off. Antonio, I arrest thee at the suit of Count Orsino.
Ant. You do mistake me, sir.
First Off. No, sir, no jot; I know your favour well,
Though now you have no sea-cap on your head.
Take him away: he knows I know him well.
Ant. I must obey. [*To Vio.*] This comes with seeking you:
But there's no remedy; I shall answer it.
What will you do, now my necessity
Makes me to ask you for my purse? It grieves me
Much more for what I cannot do for you
Than what befalls myself. You stand amazed;
But be of comfort.
Sec. Off. Come, sir, away.
Ant. I must entreat of you some of that money.
Vio. What money, sir?
For the fair kindness you have show'd me here,
And, part, being prompted by your present trouble,
Out of my lean and low ability
I'll lend you something: my having is not much:
I'll make division of my present with you:
Hold, there's half my coffer.
Ant. Will you deny me now?
Is't possible that my deserts to you
Can lack persuasion? Do not tempt my misery,
Lest that it make me so unsound a man
As to upbraid you with those kindnesses
That I have done for you.
Vio. I know of none;

363. *favour*, appearance.
379. *having*, possessions.
380. *present*, ready money at hand.
381. *coffer*, treasure, purse.
382. *my deserts to you*, what I deserve at your hands.

Nor know I you by voice or any feature:
I hate ingratitude more in a man
Than lying, vainness, babbling, drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.

Ant. O heavens themselves!

Sec. Off. Come, sir, I pray you, go.

Ant. Let me speak a little. This youth that you see here
I snatch'd one half out of the jaws of death,
Relieved him with such sanctity of love,
And to his image, which methought did promise
Most venerable worth, did I devotion.

First Off. What 's that to us? The time goes by: away!

Ant. But O how vile an idol proves this god!
Thou hast, Sebastian, done good feature shame.
In nature there 's no blemish but the mind;
None can be call'd deform'd but the unkind:
Virtue is beauty, but the beauteous evil
Are empty trunks o'erflourish'd by the devil.

First Off. The man grows mad: away with him! Come, come, sir.

Ant. Lead me on. [*Exit with Officers.*

Vio. Methinks his words do from such passion fly,
That he believes himself: so do not I.
Prove true, imagination, O, prove true,
That I, dear brother, be now ta'en for you!

Sir To. Come hither, knight; come hither, Fabian: we 'll whisper o'er a couplet or two of most sage saws.

Vio. He named Sebastian: I my brother know
Yet living in my glass; even such and so
In favour was my brother, and he went

404. *o'erflourish'd*, ornamented.
416. *favour*, appearance.

Still in this fashion, colour, ornament,
For him I imitate: O, if it prove,
Tempests are kind and salt waves fresh in love.
[*Exit.*

Sir To. A very dishonest paltry boy, and more a coward than a hare: his dishonesty appears in leaving his friend here in necessity and denying him; and for his cowardship, ask Fabian.

Fab. A coward, a most devout coward, religious in it.

Sir And. 'Slid, I'll after him again and beat him.

Sir To. Do; cuff him soundly, but never draw thy sword.

Sir And. An I do not,— [*Exit.*

Fab. Come, let's see the event.

Sir To. I dare lay any money 'twill be nothing yet. [*Exeunt.*

ACT IV.

SCENE I. *Before* OLIVIA'S *house.*

Enter SEBASTIAN *and* CLOWN.

Clo. Will you make me believe that I am not sent for you?

Seb. Go to, go to, thou art a foolish fellow:
Let me be clear of thee.

Clo. Well held out, i' faith! No, I do not know you; nor I am not sent to you by my lady, to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so.

417. *Still*, ever.

Seb. I prithee, vent thy folly somewhere else: Thou know'st not me.

Clo. Vent my folly! he has heard that word of some great man and now applies it to a fool. Vent my folly! I am afraid this great lubber, the world, will prove a cockney. I prithee now, ungird thy strangeness and tell me what I shall vent to my lady: shall I vent to her that thou art coming?

Seb. I prithee, foolish Greek, depart from me: There 's money for thee: if you tarry longer, I shall give worse payment.

Clo. By my troth, thou hast an open hand. These wise men that give fools money get themselves a good report—after fourteen years' purchase.

Enter SIR ANDREW, SIR TOBY, *and* FABIAN.

Sir And. Now, sir, have I met you again? there 's for you.

Seb. Why, there 's for thee, and there, and there. Are all the people mad?

Sir To. Hold, sir, or I 'll throw your dagger o'er the house.

Clo. This will I tell my lady straight: I would not be in some of your coats for two pence. [*Exit.*

Sir To. Come on, sir; hold.

Sir And. Nay, let him alone: I 'll go another way to work with him; I 'll have an action of battery against him, if there be any law in Illyria: though I struck him first, yet it 's no matter for that.

Seb. Let go thy hand.

15. *cockney*, a pampered weakling, hence, a foppish affected phrasemonger.

19. *foolish Greek*, foolish jester; according to the proverb, 'As merry as a Greek.'

Sir To. Come, sir, I will not let you go. Come, my young soldier, put up your iron: you are well fleshed; come on.

Seb. I will be free from thee. What wouldst thou now?
If thou darest tempt me further, draw thy sword.

Sir To. What, what? Nay, then I must have an ounce or two of this malapert blood from you.

Enter OLIVIA.

Oli. Hold, Toby; on thy life I charge thee, hold!

Sir To. Madam!

Oli. Will it be ever thus? Ungracious wretch,
Fit for the mountains and the barbarous caves,
Where manners ne'er were preach'd! out of my sight!
Be not offended, dear Cesario.
Rudesby, be gone!
[*Exeunt Sir Toby, Sir Andrew, and Fabian.*
I prithee, gentle friend,
Let thy fair wisdom, not thy passion, sway
In this uncivil and unjust extent
Against thy peace. Go with me to my house,
And hear thou there how many fruitless pranks
This ruffian hath botch'd up, that thou thereby
Mayst smile at this: thou shalt not choose but go:
Do not deny. Beshrew his soul for me,
He started one poor heart of mine in thee.

Seb. What relish is in this? how runs the stream?
Or I am mad, or else this is a dream:
Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep!

Oli. Nay, come, I prithee; would thou 'ldst be ruled by me!

55. *Rudesby*, rude fellow. 60. *botch'd up*, brought about.

Seb. Madam, I will.
Oli. O, say so, and so be! [*Exeunt.*

SCENE II. OLIVIA'S *house.*

Enter MARIA *and* CLOWN.

Mar. Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate: do it quickly; I'll call Sir Toby the whilst. [*Exit.*

Clo. Well, I'll put it on, and I will dissemble myself in't; and I would I were the first that ever dissembled in such a gown. I am not tall enough to become the function well, nor lean enough to be thought a good student; but to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar. The competitors enter.

Enter SIR TOBY *and* MARIA.

Sir To. Jove bless thee, master Parson.

Clo. Bonos dies, Sir Toby: for, as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, 'That that is is;' so I, being master Parson, am master Parson; for, what is 'that' but 'that,' and 'is' but 'is'?

Sir To. To him, Sir Topas.

69. *and so be! sc.* ruled by me.
2. *Sir Topas.* The title 'Sir' was formerly given to priests, curates, and others who had taken the degree of bachelor.
3. *the whilst*, meanwhile.
14. *the old hermit of Prague*, probably an invention of the Clown's.
16. *Gorboduc*, a legendary British king, the subject of the earliest English tragedy.

Clo. What, ho, I say! peace in this prison!

Sir To. The knave counterfeits well; a good knave.

Mal. [*Within*] Who calls there?

Clo. Sir Topas the curate, who comes to visit Malvolio the lunatic.

Mal. Sir Topas, Sir Topas, good Sir Topas, go to my lady.

Clo. Out, hyperbolical fiend! how vexest thou this man! talkest thou nothing but of ladies?

Sir To. Well said, master Parson.

Mal. Sir Topas, never was man thus wronged: good Sir Topas, do not think I am mad: they have laid me here in hideous darkness.

Clo. Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle ones that will use the devil himself with courtesy: sayest thou that house is dark?

Mal. As hell, Sir Topas.

Clo. Why, it hath bay windows transparent as barricadoes, and the clearstores toward the south north are as lustrous as ebony; and yet complainest thou of obstruction?

Mal. I am not mad, Sir Topas: I say to you, this house is dark.

Clo. Madman, thou errest: I say, there is no darkness but ignorance; in which thou art more puzzled than the Egyptians in their fog.

Mal. I say, this house is as dark as ignorance, though ignorance were as dark as hell; and I say, there was never man thus abused. I am no more mad than you are: make the trial of it in any constant question.

41. *clearstores*, windows of the clerestory.

48. *Egyptians in their fog*, a reference to the ninth plague, Exodus x. 21, 22.

53. *constant*, logical.

Clo. What is the opinion of Pythagoras concerning wild fowl?

Mal. That the soul of our grandam might haply inhabit a bird.

Clo. What thinkest thou of his opinion?

Mal. I think nobly of the soul, and no way approve his opinion.

Clo. Fare thee well. Remain thou still in darkness: thou shalt hold the opinion of Pythagoras ere I will allow of thy wits, and fear to kill a woodcock, lest thou dispossess the soul of thy grandam. Fare thee well.

Mal. Sir Topas, Sir Topas!

Sir To. My most exquisite Sir Topas!

Clo. Nay, I am for all waters.

Mar. Thou mightst have done this without thy beard and gown: he sees thee not.

Sir To. To him in thine own voice, and bring me word how thou findest him: I would we were well rid of this knavery. If he may be conveniently delivered, I would he were, for I am now so far in offence with my niece that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber.

[*Exeunt Sir Toby and Maria.*

Clo. [*Singing*] 'Hey, Robin, jolly Robin,
Tell me how thy lady does.'

Mal. Fool!

Clo. 'My lady is unkind, perdy.'

Mal. Fool!

Clo. 'Alas, why is she so?'

63. *woodcock*, a foolish bird.
68. *I am for all waters*, I can play all characters.
74. *delivered*, set free.
76. *upshot*, decision; a metaphor from archery, where the final shot which decided a match was so called.
78. *Hey, Robin, jolly Robin*, from an old ballad printed in Percy's *Reliques of Ancient English Poetry*.

Mal. Fool, I say!

Clo. 'She loves another'—Who calls, ha?

Mal. Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink and paper: as I am a gentleman, I will live to be thankful to thee for't.

Clo. Master Malvolio?

Mal. Ay, good fool.

Clo. Alas, sir, how fell you besides your five wits?

Mal. Fool, there was never man, so notoriously abused: I am as well in my wits, fool, as thou art.

Clo. But as well? then you are mad indeed, if you be no better in your wits than a fool.

Mal. They have here propertied me; keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits.

Clo. Advise you what you say; the minister is here. Malvolio, Malvolio, thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain bibble babble.

Mal. Sir Topas!

Clo. Maintain no words with him, good fellow. Who, I, sir? not I, sir. God be wi' you, good Sir Topas. Marry, amen. I will, sir, I will.

Mal. Fool, fool, fool, I say!

Clo. Alas, sir, be patient. What say you, sir? I am shent for speaking to you.

Mal. Good fool, help me to some light and some paper: I tell thee, I am as well in my wits as any man in Illyria.

92. *fell besides*, lost,
99. *propertied*, treated me as a thing without feeling.
101. *face*, bully.
104. *endeavour thyself*, try.
105. *bibble babble*, tittle-tattle, idle talk.
112. *shent*, scolded.

Clo. Well-a-day that you were, sir!

Mal. By this hand, I am. Good fool, some ink, paper and light; and convey what I will set down to my lady: it shall advantage thee more than ever the bearing of letter did.

Clo. I will help you to't. But tell me true, are you not mad indeed? or do you but counterfeit?

Mal. Believe me, I am not; I tell thee true.

Clo. Nay, I'll ne'er believe a madman till I see his brains. I will fetch you light and paper and ink.

Mal. Fool, I'll requite it in the highest degree: I prithee, be gone.

Clo. [*Singing*] I am gone, sir,
And anon, sir,
I'll be with you again,
In a trice,
Like to the old Vice,
Your need to sustain;

Who, with dagger of lath,
In his rage and his wrath,
Cries, ah, ha! to the devil:
Like a mad lad,
Pare thy nails, dad;
Adieu, good man devil. [*Exit.*

SCENE III. OLIVIA'S *garden.*

Enter SEBASTIAN.

Seb. This is the air; that is the glorious sun;
This pearl she gave me, I do feel't and see't;
And though 'tis wonder that enwraps me thus,

134. *the old Vice*, the merry mischief-maker of the Morality plays.

Yet 'tis not madness. Where 's Antonio, then?
I could not find him at the Elephant:
Yet there he was; and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense,
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes
And wrangle with my reason that persuades me
To any other trust but that I am mad
Or else the lady's mad; yet, if 'twere so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet and stable bearing
As I perceive she does: there 's something in 't
That is deceivable. But here the lady comes.

Enter OLIVIA *and* Priest.

Oli. Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by: there, before him,
And underneath that consecrated roof,
Plight me the full assurance of your faith;
That my most jealous and too doubtful soul
May live at peace. He shall conceal it
Whiles you are willing it shall come to note,
What time we will our celebration keep
According to my birth. What do you say?

Seb. I 'll follow this good man, and go with you;
And, having sworn truth, ever will be true.

6. *credit*, belief.
12. *instance*, example.
21. *deceivable*, deceptive.
29. *Whiles*, until.
30. *What time*, when.

Oli. Then lead the way, good father; and heavens so shine,
That they may fairly note this act of mine!

[*Exeunt.*

ACT V.

SCENE I *Before* OLIVIA'S *house*

Enter CLOWN *and* FABIAN.

Fab. Now, as thou lovest me, let me see his letter.

Clo. Good Master Fabian, grant me another request.

Fab. Any thing.

Clo. Do not desire to see this letter.

Fab. This is, to give a dog, and in recompense desire my dog again.

Enter DUKE, VIOLA, CURIO, *and* Lords.

Duke. Belong you to the Lady Olivia, friends?

Clo. Ay, sir; we are some of her trappings.

Duke. I know thee well: how dost thou, my good fellow?

Clo. Truly, sir, the better for my foes and the worse for my friends.

Duke. Just the contrary; the better for thy friends.

Clo. No, sir, the worse.

Duke. How can that be?

Clo. Marry, sir, they praise me and make an ass of me; now my foes tell me plainly I am an ass: so that by my foes, sir, I profit in the knowledge of myself, and by my friends I am abused:

10. *trappings*, appendages.

so that, conclusions to be as kisses, if your four negatives make your two affirmatives, why then, the worse for my friends and the better for my foes.

Duke. Why, this is excellent.

Clo. By my troth, sir, no; though it please you to be one of my friends.

Duke. Thou shalt not be the worse for me: there 's gold.

Clo. But that it would be double-dealing, sir, I would you could make it another.

Duke. O, you give me ill counsel.

Clo. Put your grace in your pocket, sir, for this once, and let your flesh and blood obey it.

Duke. Well, I will be so much a sinner, to be a double-dealer: there 's another.

Clo. Primo, secundo, tertio, is a good play; and the old saying is, the third pays for all: the triplex, sir, is a good tripping measure; or the bells of Saint Bennet, sir, may put you in mind; one, two, three.

Duke. You can fool no more money out of me at this throw: if you will let your lady know I am here to speak with her, and bring her along with you, it may awake my bounty further.

Clo. Marry, sir, lullaby to your bounty till I come again. I go, sir; but I would not have you to think that my desire of having is the sin of covetousness: but, as you say, sir, let your bounty take a nap, I will awake it anon. [*Exit.*

Vio. Here comes the man, sir, that did rescue me.

Enter ANTONIO *and* Officers.

Duke. That face of his I do remember well;

23. *to be as*, being as.
42. *Saint Bennet*, St. Benedict's, just opposite the Globe Theatre.

Yet, when I saw it last, it was besmear'd
As black as Vulcan in the smoke of war :
A bawbling vessel was he captain of,
For shallow draught and bulk unprizable ;
With which such scathful grapple did he make
With the most noble bottom of our fleet,
That very envy and the tongue of loss
Cried fame and honour on him. What 's the matter ?

First Off. Orsino, this is that Antonio
That took the Phœnix and her fraught from Candy ;
And this is he that did the Tiger board,
When your young nephew Titus lost his leg :
Here in the streets, desperate of shame and state,
In private brabble did we apprehend him.

Vio. He did me kindness, sir, drew on my side ;
But in conclusion put strange speech upon me :
I know not what 'twas but distraction.

Duke. Notable pirate ! thou salt-water thief !
What foolish boldness brought thee to their mercies,
Whom thou, in terms so bloody and so dear,
Hast made thine enemies ?

Ant. Orsino, noble sir,
Be pleased that I shake off these names you give me :
Antonio never yet was thief or pirate,
Though I confess, on base and ground enough,
Orsino's enemy. A witchcraft drew me hither :
That most ingrateful boy there by your side,
From the rude sea's enraged and foamy mouth
Did I redeem ; a wreck past hope he was :

57. *bawbling*, paltry.
58. *unprizable*, of little worth.
59. *scathful*, harmful.
60. *bottom*, hull, ship.
61. *the tongue of loss*, the tongues of those on whom he had inflicted loss.
64. *fraught*, freight.
68. *brabble*, quarrel.

His life I gave him and did thereto add
My love, without retention or restraint,
All his in dedication; for his sake
Did I expose myself, pure for his love,
Into the danger of this adverse town;
Drew to defend him when he was beset:
Where being apprehended, his false cunning,
Not meaning to partake with me in danger,
Taught him to face me out of his acquaintance,
And grew a twenty years removed thing
While one would wink; denied me mine own purse,
Which I had recommended to his use
Not half an hour before.

Vio. How can this be?

Duke. When came he to this town?

Ant. To-day, my lord; and for three months before,
No interim, not a minute's vacancy,
Both day and night did we keep company.

Enter OLIVIA *and* Attendants.

Duke. Here comes the countess: now heaven walks on earth. 100
But for thee, fellow; fellow, thy words are madness:
Three months this youth hath tended upon me:
But more of that anon. Take him aside.

Oli. What would my lord, but that he may not have,
Wherein Olivia may seem serviceable?
Cesario, you do not keep promise with me.

Vio. Madam!

Duke. Gracious Olivia,—

Oli. What do you say, Cesario? Good my lord,—

86. *pure*, wholly. 91. *face me*, outface me.

Vio. My lord would speak; my duty hushes me.
Oli. If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear
As howling after music.
Duke. Still so cruel?
Oli. Still so constant, lord.
Duke. What, to perverseness? you uncivil lady
To whose ingrate and unauspicious altars
My soul the faithfull'st offerings hath breathed out
That e'er devotion tender'd! What shall I do?
Oli. Even what it please my lord, that shall become him.
Duke. Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love?—a savage jealousy
That sometime savours nobly. But hear me this:
Since you to non-regardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favour,
Live you the marble-breasted tyrant still:
But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye,
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief:
I 'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.
Vio. And I, most jocund, apt and willingly,

112. *fat*, heavy, dull.

121. *the Egyptian thief.* Thyamis, who, having violently seized a lady named Chariclea, fell in love with her; but, when he was in danger of losing his prey and his own life as well, attempted to kill her. The story, which was first told by Heliodorus in his *Ethiopica*, was translated into English and appeared in 1568.

129. *tender*, love.

135. *jocund, apt and willingly;* the adverbial suffix of the last adjective does duty with all three.

To do you rest, a thousand deaths would die.
Oli. Where goes Cesario?
Vio. After him I love
More than I love these eyes, more than my life,
More, by all mores, than e'er I shall love wife.
If I do feign, you witnesses above
Punish my life for tainting of my love!
Oli. Ay me, detested! how am I beguiled!
Vio. Who does beguile you? who does do you wrong?
Oli. Hast thou forgot thyself? is it so long?
Call forth the holy father.
Duke. Come, away!
Oli. Whither, my lord? Cesario, husband, stay.
Duke. Husband!
Oli. Ay, husband: can he that deny?
Duke. Her husband, sirrah!
Vio. No, my lord, not I.
Oli. Alas, it is the baseness of thy fear
That makes thee strangle thy propriety:
Fear not, Cesario; take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

Enter Priest.

O, welcome, father!
Father, I charge thee, by thy reverence,
Here to unfold, though lately we intended
To keep in darkness what occasion now
Reveals before 'tis ripe, what thou dost know
Hath newly pass'd between this youth and me.
Priest. A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,

136. *To do you rest*, to give you rest of mind.
150. *strangle thy propriety*, disavow thy own proper state.
160. *joinder*, joining.

Attested by the holy close of lips,
Strengthen'd by interchangement of your rings ;
And all the ceremony of this compact
Seal'd in my function, by my testimony :
Since when, my watch hath told me, toward my grave
I have travell'd but two hours.

Duke. O thou dissembling cub ! what wilt thou be
When time hath sow'd a grizzle on thy case ?
Or will not else thy craft so quickly grow,
That thine own trip shall be thine overthrow ? 170
Farewell, and take her ; but direct thy feet
Where thou and I henceforth may never meet.

Vio. My lord, I do protest—

Oli. O, do not swear !
Hold little faith, though thou hast too much fear.

Enter SIR ANDREW.

Sir And. For the love of God, a surgeon ! Send one presently to Sir Toby.

Oli. What 's the matter ?

Sir And. He has broke my head across and has given Sir Toby a bloody coxcomb too : for the love of God, your help ! I had rather than forty pound 180 I were at home.

Oli. Who has done this, Sir Andrew ?

Sir And. The count's gentleman, one Cesario : we took him for a coward, but he's the very devil incardinate.

Duke. My gentleman, Cesario ?

Sir And. 'Od's lifelings, here he is ! You broke my head for nothing ; and that that I did, I was set on to do 't by Sir Toby.

163. *ceremony ;* pronounced cer'mony.'
168. *grizzle*, grey hairs.
168. *case*, skin.
179. *coxcomb*, pate, head.
185. *incardinate*, incarnate.

Vio. Why do you speak to me? I never hurt you:
You drew your sword upon me without cause;
But I bespake you fair, and hurt you not.

Sir And. If a bloody coxcomb be a hurt, you have hurt me: I think you set nothing by a bloody coxcomb.

Enter SIR TOBY *and* CLOWN.

Here comes Sir Toby halting; you shall hear more: but if he had not been in drink, he would have tickled you othergates than he did.

Duke. How now, gentleman! how is't with you?

Sir To. That's all one: has hurt me, and there's the end on't. Sot, didst see Dick surgeon, sot?

Clo. O, he's drunk, Sir Toby, an hour agone; his eyes were set at eight i' the morning.

Sir To. Then he's a rogue, and a passy measures pavin: I hate a drunken rogue.

Oli. Away with him! Who hath made this havoc with them?

Sir And. I'll help you, Sir Toby, because we'll be dressed together.

Sir To. Will you help? an ass-head and a coxcomb and a knave, a thin-faced knave, a gull!

Oli. Get him to bed, and let his hurt be look'd to. [*Exeunt Clown, Fabian, Sir Toby, and Sir Andrew.*

192. *bespake*, spoke, answered.

194. *set nothing by*, take no account of.

198. *othergates*, otherwise.

206. *passy measures*, a corruption of the Italian *passamezzo*, a slow dance.

207. *pavin*, a grave stately dance. This is the reading of F_2 for 'panyn' F_1, an unknown word. Coherent meaning need not be demanded from Sir Toby 'in drink.'

Enter SEBASTIAN.

Seb. I am sorry, madam, I have hurt your kinsman:
But, had it been the brother of my blood,
I must have done no less with wit and safety.
You throw a strange regard upon me, and by that
I do perceive it hath offended you:
Pardon me, sweet one, even for the vows
We made each other but so late ago.
Duke. One face, one voice, one habit, and two persons,
A natural pérspective, that is and is not!
Seb. Antonio, O my dear Antonio!
How have the hours rack'd and tortured me,
Since I have lost thee!
Ant. Sebastian are you?
Seb. Fear'st thou that, Antonio?
Ant. How have you made division of yourself?
An apple, cleft in two, is not more twin
Than these two creatures. Which is Sebastian?
Oli. Most wonderful!
Seb. Do I stand there? I never had a brother;
Nor can there be that deity in my nature,
Of here and every where. I had a sister,
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman? what name? what parentage?
Vio. Of Messaline: Sebastian was my father;
Such a Sebastian was my brother too,
So went he suited to his watery tomb:
If spirits can assume both form and suit
You come to fright us.
Seb. A spirit I am indeed;

224. *perspective*, delusion of the sight; commonly some delusive arrangement of mirrors or lenses.
228. *fear'st*, doubtest.
241. *suited*, apparelled.

But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say 'Thrice-welcome, drowned Viola!'
Vio. My father had a mole upon his brow.
Seb. And so had mine.
Vio. And died that day when Viola from her birth
Had number'd thirteen years.
Seb. O, that record is lively in my soul!
He finished indeed his mortal act
That day that made my sister thirteen years.
Vio. If nothing lets to make us happy both
But this my masculine usurp'd attire,
Do not embrace me till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola: which to confirm,
I'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserved to serve this noble count.
All the occurrence of my fortune since
Hath been between this lady and this lord.
Seb. [*To Olivia*] So comes it, lady, you have been mistook:
But nature to her bias drew in that.
You would have been contracted to a maid;
Nor are you therein, by my life, deceived,
You are betroth'd both to a maid and man.
Duke. Be not amazed; right noble is his blood.
If this be so, as yet the glass seems true,
I shall have share in this most happy wreck.
[*To Viola*] Boy, thou hast said to me a thousand times

244. *dimension*, bodily form.
ib. *grossly*, substantially.
256. *lets*, hinders.
259. *jump*, agree.
272. *glass*, the 'perspective' referred to in line 224.

Thou never shouldst love woman like to me.

Vio. And all those sayings will I over-swear ;
And all those swearings keep as true in soul
As doth that orbed continent the fire
That severs day from night.

Duke. Give me thy hand ;
And let me see thee in thy woman's weeds.

Vio. The captain that did bring me first on shore
Hath my maid's garments : he upon some action
Is now in durance, at Malvolio's suit,
A gentleman, and follower of my lady's.

Oli. He shall enlarge him : fetch Malvolio hither :
And yet, alas, now I remember me,
They say, poor gentleman, he's much distract.

Re-enter CLOWN *with a letter, and* FABIAN.

A most extracting frenzy of mine own
From my remembrance clearly banish'd his.
How does he, sirrah ?

Clo. Truly, madam, he holds Belzebub at the stave's end as well as a man in his case may do : has here writ a letter to you ; I should have given 't you to-day morning, but as a madman's epistles are no gospels, so it skills not much when they are delivered.

Oli. Open 't, and read it.

Clo. Look then to be well edified when the fool delivers the madman. [*Reads*] 'By the Lord, madam,'—

Oli. How now ! art thou mad ?

Clo. No, madam, I do but read madness : an your ladyship will have it as it ought to be, you must allow Vox.

288. *extracting*, absorbing.
299. *delivers*, reads the message of.
304. *Vox*, the proper tone of voice.

Oli. Prithee, read i' thy right wits.

Clo. So I do, madonna; but to read his right wits is to read thus: therefore perpend, my princess, and give ear.

Oli. Read it you, sirrah. [*To Fabian.*

Fab. [*Reads*] 'By the Lord, madam, you wrong me, and the world shall know it: though you have put me into darkness and given your drunken cousin rule over me, yet have I the benefit of my senses as well as your ladyship. I have your own letter that induced me to the semblance I put on; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please. I leave my duty a little unthought of and speak out of my injury.

THE MADLY-USED MALVOLIO.'

Oli. Did he write this?

Clo. Ay, madam.

Duke. This savours not much of distraction.

Oli. See him deliver'd, Fabian: bring him hither. [*Exit Fabian.*

My lord, so please you, these things further thought on,
To think me as well a sister as a wife,
One day shall crown the alliance on 't, so please you,
Here at my house and at my proper cost.

Duke. Madam, I am most apt to embrace your offer.

[*To Viola*] Your master quits you; and for your service done him,
So much against the mettle of your sex,
So far beneath your soft and tender breeding,
And since you call'd me master for so long,
Here is my hand: you shall from this time be

307. *perpend*, reflect. 328. *apt*, ready.
329. *quits you*, sets you free.

Your master's mistress.

Oli. A sister! you are she.

Re-enter FABIAN, *with* MALVOLIO.

Duke. Is this the madman?

Oli. Ay, my lord, this same.
How now, Malvolio!

Mal. Madam, you have done me wrong,
Notorious wrong.

Oli. Have I, Malvolio? no.

Mal. Lady, you have. Pray you, peruse that letter.
You must not now deny it is your hand:
Write from it, if you can, in hand or phrase;
Or say 'tis not your seal, not your invention:
You can say none of this: well, grant it then
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour,
Bade me come smiling and cross-garter'd to you,
To put on yellow stockings and to frown
Upon Sir Toby and the lighter people;
And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? tell me why.

Oli. Alas, Malvolio, this is not my writing,
Though, I confess, much like the character:
But out of question 'tis Maria's hand.
And now I do bethink me, it was she
First told me thou wast mad; then camest in smiling,
And in such forms which here were presupposed
Upon thee in the letter. Prithee, be content:
This practice hath most shrewdly pass'd upon thee;

340. *Write from it*, write unlike it. 351. *geck*, dupe, fool.

But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.
Fab. Good madam, hear me speak,
And let no quarrel nor no brawl to come
Taint the condition of this present hour,
Which I have wonder'd at. In hope it shall not,
Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceived against him: Maria writ
The letter at Sir Toby's great importance;
In recompense whereof he hath married her.
How with a sportful malice it was follow'd,
May rather pluck on laughter than revenge,
If that the injuries be justly weigh'd
That have on both sides pass'd.
Oli. Alas, poor fool, how have they baffled thee!
Clo. Why, 'some are born great, some achieve greatness, and some have greatness thrown upon them.' I was one, sir, in this interlude; one Sir Topas, sir; but that's all one. 'By the Lord, fool, I am not mad.' But do you remember? 'Madam, why laugh you at such a barren rascal? an you smile not, he's gagged:' and thus the whirligig of time brings in his revenges.
Mal. I'll be revenged on the whole pack of you. [*Exit.*
Oli. He hath been most notoriously abused.
Duke. Pursue him, and entreat him to a peace:
He hath not told us of the captain yet:
When that is known and golden time convents,

370. *conceived against him*, observed and resented in him.
371. *importance*, importunity.
374. *pluck on*, call forth.
377. *baffled*, ignominiously chastised.
391. *convents*, is convenient, suits.

A solemn combination shall be made
Of our dear souls. Meantime, sweet sister,
We will not part from hence. Cesario, come;
For so you shall be, while you are a man;
But when in other habits you are seen,
Orsino's mistress and his fancy's queen.

[*Exeunt all, except Clown.*

Clo. [*Sings*]

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, &c.
'Gainst knaves and thieves men shut their gate,
For the rain, &c.

But when I came, alas! to wive,
With hey, ho, &c.
By swaggering could I never thrive,
For the rain, &c.

But when I came unto my beds,
With hey, ho, &c.
With toss-pots still had drunken heads,
For the rain, &c.

A great while ago the world begun,
With hey, ho, &c.
But that's all one, our play is done,
And we'll strive to please you every day.

[*Exit.*

398. *and;* used expletively in popular songs; cf.—

He that has and a little tiny wit,
K. Lear, iii. 2. 74; and *Oth.* iii. 2. 92 (Q_2).

400. *toy*, trifle.

412. *toss-pots*, drunkards.

AS YOU LIKE IT

DRAMATIS PERSONÆ

DUKE, living in banishment.
FREDERICK, his brother, and usurper of his dominions.
AMIENS, JAQUES, } lords attending on the banished duke.
LE BEAU, a courtier attending upon Frederick.
CHARLES, wrestler to Frederick.
OLIVER, JAQUES, ORLANDO, } sons of Sir Rowland de Boys.
ADAM, DENNIS, } servants to Oliver.
TOUCHSTONE, a clown.
SIR OLIVER MARTEXT, a vicar.
CORIN, SILVIUS, } shepherds.
WILLIAM, a country fellow, in love with Audrey.
A person representing Hymen.

ROSALIND, daughter to the banished duke.
CELIA, daughter to Frederick.
PHEBE, a shepherdess.
AUDREY, a country wench.

Lords, pages, and attendants, etc.

SCENE: *Oliver's house; Duke Frederick's court; and the Forest of Arden.*

DURATION OF TIME

The action of the play covers, according to Mr. Daniel's division, ten days, with intervals, thus:—

Day 1. I. 1.
,, 2. I. 2., 3.; II. 1.
,, 3. II. 2.
An interval of a few days: the journey to Arden.

As You Like It

Day 4. II. 4.
,, 5. II. 5.-7.
An interval of a few days.
,, 6. III. 2.
Interval.
,, 7. III. 3.
,, 8. III. 4., 5.; IV. 1.-3.; V. 1.
,, 9. V. 2., 3.
,, 10. V. 4.

In II. 3. the time recedes to Day 2, and in III. 1. to Day 3.

There is inconsistent time-reckoning (or 'double time')—

(1) In the date of the Duke's banishment, which in I. 1. 101 *sq.* is quite recent, in I. 3. 69 *sq.* and II. 1. 2 *sq.* has lasted for several years.

(2) (Perhaps) in Oliver's journey to Arden, which lies between III. 1. and IV. 3. A much longer interval is suggested by the description of him in IV. 3. 107 as 'a wretched ragged man, o'ergrown with hair.'

INTRODUCTION

As You Like It was first published in the Folio of 1623. A quarto edition contemplated in 1600 was 'staied' before publication,[1] and the inaccuracy of the Folio text favours the view that the printers had nothing but MS. before them,—probably one derived from the stage copy. No plausible reason for this 'staying' has been suggested. Mr. Wright (Clarendon Press edition, preface) dwells upon the marks of hasty execution,—the discrepancy about Rosalind's height, the gratuitous ambiguity of the two Jaques, the artless *dénoûment*,—and infers that Shakespeare sought to check the publication of his imperfect work. If he did so, he at least allowed it to remain imperfect. Early Literary History—Text.

The entry in the Stationers' Register is our one definite indication of the date. The play was probably written within the year preceding the entry (1599-1600); but the evidence is rather circumstantial than cogent. Meres does not mention it in his list (published autumn 1598). The famous allusion to Marlowe[2]—Shakespeare's only pointed and direct Date of Composition

[1] Stationers' Register, 4th August. Three other plays—*Much Ado*, *Henry V.*, and *Every Man in His Humour*—were stayed at the same time. The embargo on the first two was shortly removed (23rd August), and both were published,—one from an authentic text, the other surreptitiously and in a highly corrupt form.

[2] 'Dead shepherd, now I find
thy saw of might;
Whoever loved that loved
not at first sight?'
(iii. 5. 81.)

quotation from a contemporary—is probably, though not necessarily, later than the publication, in 1598, of his splendid version of *Hero and Leander*, where the dead shepherd's mighty saw is to be found. Closely akin in style to *Much Ado* and *Twelfth Night*, and not less blithe, it contains hints more distinct than either of the approach of a graver mood. Certainly, its laughter is less ringing, its humour more subtle and meditative; it is less rich in comic situations, but abounds in the more searching comedy of contrasted characters and views of life,—the comedy of Orlando's courtly flyting with Jaques, and Jaques's with Rosalind. The extremely uneventful stage-history of *As You Like It* shows that neither these qualities nor its exquisite romantic charm were, in general, found to compensate for its inferiority in downright comic power. Rosalind was not reckoned, with Beatrice and Malvolio and Falstaff, among the great comic creations of Shakespeare, which London of the next generation crowded to see.[1] Of early performances no record whatever remains, save the shadowy tradition, reported towards the end of the century by Oldys, that a younger brother of Shakespeare remembered once seeing him play 'a decrepit old man . . . supported and carried by another person to a table, at which he was seated among some company who were eating, and one of them sung a song'; evidently a reminiscence of Adam and Orlando in ii. 4. Apart from this, its history through the entire seventeenth century is a blank, and it probably passed altogether from the stage. When, in 1723, Charles Johnson undertook to revive its faded charms,[2] he took care to reinforce them with stimulating matter from other plays,—political speeches from *Richard II.*, misogyny from

[1] L. Digges, lines prefixed to *Shakespeare's Poems*, 1640.
[2] *Love in a Forest.*

Much Ado, unconfessed love from *Twelfth Night*,—and to relieve them of all the pastoral scenes and of Touchstone. The original play was at length approximately restored in 1740; a series of great actresses —Mrs. Pritchard, Peg Woffington, Mrs. Jordan, Mrs. Siddons—found their opportunity in Rosalind, while Jaques and Touchstone were equally congenial rôles to Quin. But it remained, on the whole, an actor's play. A finer appreciation of *As You Like It*, as of other romantic comedies, was reserved for the Romantic criticism of our century. It is interesting to note that, after holding, on the whole, an inconspicuous place among the romantic comedies of Shakespeare, it was singled out by the author of *La petite Fadette* as a means of introducing the French public to this—'the least popular, though often pillaged'—class of Shakespeare's work.[1]

Sources of the Plot.

Lodge's *Rosalynde, or Euphues' Golden Legacy*, the immediate source of the story of *As You Like It*, was one of the better specimens of the Pastoral Romances called forth by the vogue of the *Euphues* and the *Arcadia*,—a highly artificial and composite genre which already, in 1600, was visibly touched with decay. The ornate Euphuistic conversation which Lodge and Greene put in the mouths of their Arcadians, had yielded in real life to later affectations. The courtly and bookish pastoralism of Sidney and Spenser was passing into a sentiment more akin to the modern delight in nature, and fostering a like watchfulness of natural life,—the pastoralism of Drayton and Browne and Wither. Unreal as it was, however, the earlier Elizabethan pastoralism had seldom been strictly Arcadian. Sidney, like his predecessor Montemayor,

[1] George Sand, *Comme Il vous Plaira* (1856). Cf. her instructive preface. She adapts with a freedom not unwarranted in her case.

had loved to disturb the shepherd's piping with the alarms of war, and rarely allowed his readers to forget that Arcadia marched with Sparta. And Lodge, a soldier and a sailor, who wrote his romance 'in ocean, when everie line was wet with a surge,' was not the man to let the tradition die. He drew his secluded Arden with one eye upon the Arcady of literature, and the other upon the Sherwood of Robin Hood. Sidney transports us on the first page into the shepherd-world: Lodge lingers, with evident gusto, over the preliminary exploits and perils of his hero. These he took from the rude fourteenth-century romance of *Gamelyn*, handed down in several MSS. of the *Canterbury Tales* as the Tale of the Cook, and possibly intended by Chaucer as material for the Tale of the Yeoman. It is a lay of family feud, artless in form, but full of hearty English vigour and the relish of hard blows. Gamelyn's elder brother, bent on getting rid of him, persuades him to challenge a famous wrestler. Gamelyn is victorious, and proceeds, by way of vengeance, to lay siege to his brother's house with an armed band. At first successful, he is taken prisoner, but released by an old servant, Adam Spenser, with whom he flies to the forest. This opening adventure Lodge takes over with little change, and sets in a romantic framework of his own. Rosader (Gamelyn) and his brother Saladyn have a counterpart in the banished king Gerismond and the usurper Torismond. Rosader wrestles before Torismond, slays the king's wrestler, and wins the love of Rosalind. Torismond presently, on a trifling pretext, banishes Rosalind from court, and when Alinda, his daughter, takes her part, she is banished too. Both fly, like Rosader, to the paradise of exiles in Arden. But Arden has its own inhabitants also; some of them of the pure Arcadian breed,—Montanus who laments,

and Phœbe who will not listen; others, like the old shepherd Corydon, akin rather to the Spenserian breed of quasi-rustic Hobbinols, whose speech is larded with uncouth terms without becoming thereby more like life. In this artificial world Rosalind (Ganimede) appropriately unfolds the gay diplomacy which leads, as in the play, to the marriage of three pairs of true lovers. Pastoral peace is not entirely preserved: a robber-band threatens Alinda, and Rosader rescues her; a lion threatens Saladyn, and Rosader slays it. But country simplicity, subtle humour, and meditative refinement are absent; there is no hint of William and Audrey, none of Jaques, none of Touchstone.

Lodge had essayed to correct the monotony of Pastoral romance by bold infusions of alien matter, controlled by a taste decidedly immature. The result was a medley in which the mediæval and the Elizabethan, the yeoman and the courtly, elements are intermingled but not interfused. In Shakespeare's hands the story, far from being simplified, acquired a richer and more varied relation to life, and reflected the hues of contemporary humour and affectation from a thousand brilliant facets of which there is no hint in Lodge; yet in none of the comedies do we find a more finished and gracious harmony of tone, or, with so much that is recognisable in detail, a total effect so new. Here, if anywhere, we have Shakespearean Romance,—men and women vital and human to the core, moving in a world fantastical, evanescent, dreamlike. 'If you like it, so!' Lodge had written to the gentlemen readers of his *Rosalind;* and Shakespeare modelled on the phrase a title which archly deprecates any claim to grave significance in his work. Without any laborious moulding or studious trimming of excrescences, the whole has fallen into scale and proportion, and the discrepant materials,

without any loss of individual piquancy, are touched into delicate accord. The story itself he took over with a few changes, which make the forest life in Arden more obviously its central theme. Spenser had already flung a glamour of romance over Arden,—

> So wide a forest and so waste as this
> Nor famous Ardeyn nor fowle Arlo is;

he had sung in *Astrophel;* and Lodge had introduced romantic details,—*e.g.* the lion; characteristically, however, impairing the 'romantic effect by giving his Arden a definite locality, between Lyon and Bordeaux (p. 86). Shakespeare's Arden is at once more fantastic and more real. Its geography is as vague as the date of the usurping and banished 'duke.' Its inmates live an idyllic life,—'fleeting the time carelessly as they did in the golden world,' exempt from privation or alarm. Its security is threatened by no robbers such as Lodge permitted to seize Alinda; and the duke, unlike Lodge's Gerismond, is precluded from all anxiety about the fate of Rosalind until he sees her, for he is unaware of her banishment. But the picture is full of the detailed touches and the atmosphere caught from the greenwood and the chase,—familiar memories of the Warwickshire Arden happily mingling with the fables of Ardennes. The inmates of Arden are still more composite than the landscape. They form three groups, distinguished not so much by the characters that compose them as by the different quality of the atmosphere through which they are viewed. Phœbe, Audrey, and Rosalind do not merely represent different phases of the real world, they stand in different relations to reality. Phœbe and Silvius move, like their prototypes, in the artificial glamour of literary pastoral, in an atmosphere charged with sentiment and almost devoid of observation. In

Corin, on the other hand, the faint incipient realism of Lodge's Corydon is skilfully heightened, and that rustic in embryo becomes an admirable study of the sententious old shepherd of real life. His name associates Corin with the Arcadians, Phœbe and Silvius; but his character consorts him with the homelier couple, William and Audrey, the goatherd of Shakespeare's invention, who represent the naïveté of the English rustic without any softening charm.

A far subtler transformation has befallen the courtly denizens of Arden, who in Lodge belong to literary Pastoral like the rest, but in Shakespeare mediate exquisitely between reality and romance. They, again, form two sub-groups which at moments meet and scintillate, but do not mingle till the close,—the banished duke and his lords, and Rosalind and Orlando. The exhilaration of free woodland life, which is one of the ultimate springs of all Pastoral, has entered into both; but in the duke it begets a benign philosophy, in Rosalind exuberant humour. Both Rosalind and Orlando retain an outward resemblance to their conventional prototypes. Both pursue their loves by the fantastic devices of Pastoral; Orlando mars the trees with sonnets, and Rosalind wins him by feigning the truth. But these fantastic elements are drawn within the sphere of human nature by virtue, above all, of the delightful character of Rosalind herself,—an original blend of playfulness and passion. A less ardent Rosalind would have shown less enterprise in her love; a duller or a graver one would have been less ingeniously indirect in its execution. The lyric apostrophes of Juliet are only an exquisite form of the conventional speech of love-rapture; Rosalind's speech is from first to last absolutely individual, a love-language entirely her own, and lending itself to the utterance of no other tongue.

The exquisite lyrics of Lodge's *Rosalind* were necessarily lost.

Lodge's Rosader—half ruffler, half sentimental shepherd—presented a perhaps more difficult problem. It is in his story that Shakespeare has made most changes, especially in the part of it which Lodge drew most directly from *Gamelyn*. Orlando is the nearest approach in Shakespeare to the fresh young knight of chivalry, or to such a figure as Chaucer's Squier, steeped in the romance of the woods and of love. He has lost both the rustic simplicity of Rosader and his rustic violence. He neither loses his senses under the spell of Rosalind's beauty, nor brings a posse of roysterers to batter his brother's door. His character, like his name, is caught from the traditions of a high-bred and courtly valour, heightened by the peculiarly Shakespearean trait that it springs rather from race than from training, for his brother has neglected their father's charge—to bring him up in 'all gentleman-like qualities.'[1] His father's spirit triumphs over his 'peasant' training, as it does in Arviragus and Guiderius and Perdita, though the psychological subtlety shown in tracing the conflict of birth and breeding in the *Winter's Tale* is wholly wanting in the earlier creation. In keeping with the fine *cortesia* communicated to the figure of Orlando, the whole

[1] In this prescription, as in one or two other points, the play resembles *Gamelyn* and diverges from Lodge. Whether Shakespeare knew *Gamelyn* has, in consequence, been warmly debated. The question must remain undecided. The resemblances are not marked enough to compel the assumption (made by Knight, Grey, Upton), but they suggest it; and it is rash to assume that what Lodge certainly knew cannot have been known to Shakespeare. Lodge probably read the MS. in some Oxford library, but the close correspondences of his version suggest that he had made a copy or notes. The negative view has been closely argued by Delius (*Jahrbuch*, vi. 247 f.) and Zupitza (*ib.* xxi. 93 f.).

plot has been lifted into a blither atmosphere. Tragic harms still loom on the horizon, but they rouse no foreboding, and approach only to disperse. Their contrivers, Oliver and Frederick, are from the first less grave offenders than their prototypes, and they repent on yet slighter provocation.[1] Even Charles the wrestler is stunned, not slain.

It is to this third group—the courtly inmates of Arden—that Shakespeare has made his most important original additions. Touchstone and Jaques, profoundly as they differ, stand in a somewhat similar relation to the sub-groups to whom they are directly attached. Touchstone is the foil to Rosalind's humour, Jaques to the duke's philosophy; Touchstone parodies Orlando's verses, Jaques Amiens's song; Touchstone is the court-jester, Jaques 'has a mind to the same office, and thinks motley the only wear.' Something of Shakespeare's early symmetry of design lingers in the mode of their introduction into the plot: Touchstone has followed Celia into exile, Jaques the duke; and both relations are probably modelled on the devotion of old Adam to Orlando,—a trait retained from the oldest extant form of the story. Both represent a new departure in Shakespeare's dramatic technique. In Touchstone he for the first time utilised the professional court-fool as a medium of wit and humour. In Jaques he for the first time introduced a character of the first rank, whose entire rôle is that of the contemplative observer. Both figures are

[1] Frederick, though slightly sketched, is more intelligible than Torismond. It was an admirable stroke to make him the brother of the rightful duke. This makes more natural his retention of Rosalind at his court after her father's banishment, and introduces a telling parallelism between him and Oliver. Torismond, with the insensate fury of the stage-despot, banishes his daughter as well as his niece; Celia's flight is the beginning of Frederick's repentance.

set like boulders in the pellucid stream of the drama, contributing nothing to its movement, but making its hidden tendencies, its currents and cross-currents, visible and explicit. The contrasts of court and country, of society and nature, which the other persons embody but hardly express, are forced into prominence by the dry jests of the ex-court fool and the biting sarcasms of the disillusioned worldling. Touchstone is a shrewd rustic who has served at court, and armed himself with its accomplishments, without foregoing his native blunt humour. He conveys his buffooneries through the formulas of courtly wit. He makes game of the simplicity of Corin and Audrey, and parodies the 'strange capers' of the courtly lovers. Jaques's relations with the rustics are of the slightest, but he serves as a most effective foil for the courtiers. His philosophy is a sort of heightened and distorted version of the duke's, and the duke despises his character but loves his company. If the duke sighs over the stricken stag, Jaques moralises its fate into a thousand similes; if the duke makes a passing comparison of the world to a stage, Jaques follows it up with the famous 'seven ages of man.' If Touchstone is allowed a momentary advantage over Orlando and Rosalind, the fresh and robust good-nature of the one and the buoyant wit of the other are far more emphatically opposed (in two nearly adjacent scenes, iii. 1. and iv. 1.) to Jaques's cynical gloom. 'Will you sit down with me? We two will rail against our mistress the world,'—is his invitation to Orlando. 'I will chide no breather in the world but myself, in whom I know most faults.'

Jaques has clearly morbid traits; yet he represents a type very characteristic of the early seventeenth century, and one which, as the minute and elaborate drawing shows, greatly interested Shakespeare. The

staple of his 'melancholy' was the vague sadness of a sated brain, the despondent waking after the glorious national revelry of Elizabeth's prime. But there are glimpses in it of a profounder and nobler melancholy, which Shakespeare himself, it can hardly be doubted, came to share, melancholy of a profound sensitiveness to wrong and to suffering. Jaques's effusive pathos over the wounded stag, strange and untimely note as it sounds among the blithe horns and carols of the hunters, preludes a deeper, more comprehensive pity, —the stuff of which, in the next years, the great tragedies were to be wrought.

AS YOU LIKE IT

ACT I.

SCENE I. *Orchard of* OLIVER'S *house.*

Enter ORLANDO *and* ADAM.

Orl. As I remember, Adam, it was upon this fashion; bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plenti-

2. *bequeathed;* the subject is 'my father' understood.
4. *breed*, bring up.
6. *at school*, at the university.
7. *profit*, proficiency.
13. *manage*, training.

fully gives me, the something that nature gave me his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude: I will no longer endure it, though yet I know no wise remedy how to avoid it.

Adam. Yonder comes my master, your brother.

Orl. Go apart, Adam, and thou shalt hear how he will shake me up.

Enter OLIVER.

Oli. Now, sir! what make you here?

Orl. Nothing: I am not taught to make any thing.

Oli. What mar you then, sir?

Orl. Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

Oli. Marry, sir, be better employed, and be naught awhile.

Orl. Shall I keep your hogs and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

Oli. Know you where you are, sir?

Orl. O, sir, very well: here in your orchard.

Oli. Know you before whom, sir?

Orl. Ay, better than him I am before knows me. I know you are my eldest brother; and, in

19. *his countenance*, his mode of treating me.
21. *mines*, undermines.
31. *make*, do.
38. *be naught awhile;* explained by Warburton as 'a North Country proverbial curse, equivalent to *a mischief on you.*'

the gentle condition of blood, you should so know me. The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me as you; albeit, I confess, your coming before me is nearer to his reverence.

Oli. What, boy!

Orl. Come, come, elder brother, you are too young in this.

Oli. Wilt thou lay hands on me, villain?

Orl. I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so: thou hast railed on thyself.

Adam. Sweet masters, be patient: for your father's remembrance, be at accord.

Oli. Let me go, I say.

Orl. I will not, till I please: you shall hear me. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities. The spirit of my father grows strong in me, and I will no longer endure it: therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes.

Oli. And what wilt thou do? beg, when that

54. *is nearer to his reverence*, entitles you to a larger share in the reverence due to him.

57. *young*, inexperienced.

59. *villain*, (1) bondman, (2) rascal.

76. *allottery*, allotment, portion.

is spent? Well, sir, get you in: I will not long be troubled with you; you shall have some part of your will: I pray you, leave me.

Orl. I will no further offend you than becomes me for my good.

Oli. Get you with him, you old dog.

Adam. Is 'old dog' my reward? Most true, I have lost my teeth in your service. God be with my old master! he would not have spoke such a word. [*Exeunt Orlando and Adam.*

Oli. Is it even so? begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns neither. Holla, Dennis!

Enter DENNIS.

Den. Calls your worship?

Oli. Was not Charles, the duke's wrestler, here to speak with me?

Den. So please you, he is here at the door and importunes access to you.

Oli. Call him in. [*Exit Dennis.*] 'Twill be a good way; and to-morrow the wrestling is.

Enter CHARLES.

Cha. Good morrow to your worship.

Oli. Good Monsieur Charles, what's the new news at the new court?

Cha. There's no news at the court, sir, but

86. In Lodge, Saladyne promises Rosader complete satisfaction. Rosader is completely deluded; after 'sugred reconciliations' they enter the house 'arm-in-arm together.'

91. *rankness*, overweening insolence.

100-169. Oliver's arrangement with Charles is somewhat less dishonourable to both than in Lodge. Saladyne himself incites Rosader to enter the lists, and the Norman agrees to the stratagem as a pure matter of business, for the sake of the crowns of Saladyne.

the old news: that is, the old duke is banished by his younger brother the new duke; and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new duke; therefore he gives them good leave to wander.

Oli. Can you tell if Rosalind, the duke's daughter, be banished with her father?

Cha. O, no; for the duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle than his own daughter; and never two ladies loved as they do.

Oli. Where will the old duke live?

Cha. They say he is already in the forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of England: they say many young gentlemen flock to him every day, and fleet the time carelessly, as they did in the golden world.

Oli. What, you wrestle to-morrow before the new duke?

Cha. Marry, do I, sir; and I came to acquaint you with a matter. I am given, sir, secretly to understand that your younger brother Orlando hath a disposition to come in disguised against me to try a fall. To-morrow, sir, I wrestle for my credit; and he that escapes me without some broken limb shall acquit him well. Your brother is but young and tender; and, for your love, I would be loath to foil him, as I must, for my own honour, if he come in: therefore, out of

124. *fleet*, make fly.
125. *the golden world*, the golden age.

my love to you, I came hither to acquaint you withal, that either you might stay him from his intendment or brook such disgrace well as he shall run into, in that it is a thing of his own search and altogether against my will.

Oli. Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein and have by underhand means laboured to dissuade him from it, but he is resolute. I 'll tell thee, Charles: it is the stubbornest young fellow of France, full of ambition, an envious emulator of every man's good parts, a secret and villanous contriver against me his natural brother: therefore use thy discretion; I had as lief thou didst break his neck as his finger. And thou wert best look to 't; for if thou dost him any slight disgrace or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee, and almost with tears I speak it, there is not one so young and so villanous this day living. I speak but brotherly of him; but should I anatomize him to thee as he is, I must blush and weep and thou must look pale and wonder.

Cha. I am heartily glad I came hither to you. If he come to-morrow, I 'll give him his payment: if ever he go alone again, I 'll never wrestle for prize more: and so God keep your worship!

Oli. Farewell, good Charles. [*Exit Charles.*] Now will I stir this gamester: I hope I shall see

140. *intendment*, intention.
156. *practise*, plot.
162. *anatomize*, reveal in detail.
170. *gamester*, merry fellow.

an end of him; for my soul, yet I know not why, hates nothing more than he. Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised: but it shall not be so long; this wrestler shall clear all: nothing remains but that I kindle the boy thither; which now I'll go about. [*Exit.*

SCENE II. *Lawn before the* DUKE'S *palace.*

Enter CELIA *and* ROSALIND.

Cel. I pray thee, Rosalind, sweet my coz, be merry.

Ros. Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure.

Cel. Herein I see thou lovest me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine: so wouldst thou, if the truth of thy love to me were so righteously tempered as mine is to thee.

Ros. Well, I will forget the condition of my estate, to rejoice in yours.

Cel. You know my father hath no child but I,

172. *gentle*, gentlemanly.
173. *noble device*, noble plans.
177. *misprised*, slighted.
16. *condition of my estate*, state of my fortune.

nor none is like to have: and, truly, when he dies, thou shalt be his heir, for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will; and when I break that oath, let me turn monster: therefore, my sweet Rose, my dear Rose, be merry.

Ros. From henceforth I will, coz, and devise sports. Let me see; what think you of falling in love?

Cel. Marry, I prithee, do, to make sport withal: but love no man in good earnest; nor no further in sport neither than with safety of a pure blush thou mayst in honour come off again.

Ros. What shall be our sport, then?

Cel. Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

Ros. I would we could do so, for her benefits are mightily misplaced, and the bountiful blind woman doth most mistake in her gifts to women.

Cel. 'Tis true; for those that she makes fair she scarce makes honest, and those that she makes honest she makes very ill-favouredly.

Ros. Nay, now thou goest from Fortune's office to Nature's: Fortune reigns in gifts of the world, not in the lineaments of Nature.

Enter TOUCHSTONE.

Cel. No? when Nature hath made a fair creature, may she not by Fortune fall into the fire? Though Nature hath given us wit to flout at Fortune, hath not Fortune sent in this fool to cut off the argument?

Ros. Indeed, there is Fortune too hard for

Nature, when Fortune makes Nature's natural the cutter-off of Nature's wit.

Cel. Peradventure this is not Fortune's work neither, but Nature's; who perceiveth our natural wits too dull to reason of such goddesses and hath sent this natural for our whetstone; for always the dulness of the fool is the whetstone of the wits. How now, wit! whither wander you?

Touch. Mistress, you must come away to your father.

Cel. Were you made the messenger?

Touch. No, by mine honour, but I was bid to come for you.

Ros. Where learned you that oath, fool?

Touch. Of a certain knight that swore by his honour they were good pancakes and swore by his honour the mustard was naught: now I 'll stand to it, the pancakes were naught and the mustard was good, and yet was not the knight forsworn.

Cel. How prove you that, in the great heap of your knowledge?

Ros. Ay, marry, now unmuzzle your wisdom.

Touch. Stand you both forth now: stroke your chins, and swear by your beards that I am a knave.

Cel. By our beards, if we had them, thou art.

Touch. By my knavery, if I had it, then I were; but if you swear by that that is not, you are not forsworn: no more was this knight, swearing by his honour, for he never had any;

52. *natural*, fool.

59. Celia plays upon the saying: 'Wit, whither wilt thou?' properly addressed to wandering thoughts or a garrulous tongue (cf. iv. 1. 168).

66. *a certain knight;* this joke had already appeared in the old play of *Damon and Pithias.*

or if he had, he had sworn it away before ever he saw those pancakes or that mustard.

Cel. Prithee, who is 't that thou meanest?

Touch. One that old Frederick, your father, loves.

Cel. My father's love is enough to honour him: enough! speak no more of him; you 'll be whipped for taxation one of these days.

Touch. The more pity, that fools may not speak wisely what wise men do foolishly.

Cel. By my troth, thou sayest true; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show. Here comes Monsieur Le Beau.

Ros. With his mouth full of news.

Cel. Which he will put on us, as pigeons feed their young.

Ros. Then shall we be news-crammed.

Cel. All the better; we shall be the more marketable.

Enter LE BEAU.

Bon jour, Monsieur Le Beau: what 's the news?

Le Beau. Fair princess, you have lost much good sport.

Cel. Sport! of what colour?

Le Beau. What colour, madam! how shall I answer you?

Ros. As wit and fortune will.

Touch. Or as the Destinies decree.

Cel. Well said: that was laid on with a trowel.

89. *my father's love.* . . The Folios, by an oversight, allot this speech to Rosalind.

91. *taxation*, abusive speech.

99. *put on us*, deliver to us.

107. *colour*, nature, kind. In *Lear*, ii. 2. 145, 'This is a fellow of the self-same colour Our sister speaks of'; the Qq have *nature*.

Touch. Nay, if I keep not my rank,—

Ros. Thou losest thy old smell.

Le Beau. You amaze me, ladies: I would have told you of good wrestling, which you have lost the sight of.

Ros. Yet tell us the manner of the wrestling.

Le Beau. I will tell you the beginning; and, if it please your ladyships, you may see the end; for the best is yet to do; and here, where you are, they are coming to perform it.

Cel. Well, the beginning, that is dead and buried.

Le Beau. There comes an old man and his three sons,—

Cel. I could match this beginning with an old tale.

Le Beau. Three proper young men, of excellent growth and presence.

Ros. With bills on their necks, 'Be it known unto all men by these presents.'

Le Beau. The eldest of the three wrestled with Charles, the duke's wrestler; which Charles in a moment threw him and broke three of his ribs, that there is little hope of life in him: so he served the second, and so the third. Yonder they lie; the poor old man, their father, making such pitiful dole over them that all the beholders take his part with weeping.

Ros. Alas!

115. *amaze me*, put me out.

129. *proper*, handsome.

130. *presence*, personal appearance.

131. *bills*, notices, but probably with a play on the sense 'axe.' Lodge, later on in the story, describes Rosader as coming to Ganimede and Aliena 'with his forest-bill on his neck.' Farmer proposed to make this play clearer by transferring the words, 'with bills on their necks' to Le Beau.

132. *presents*, (present) notices.

Touch. But what is the sport, monsieur, that the ladies have lost?

Le Beau. Why, this that I speak of.

Touch. Thus men may grow wiser every day: it is the first time that ever I heard breaking of ribs was sport for ladies.

Cel. Or I, I promise thee.

Ros. But is there any else longs to see this broken music in his sides? is there yet another dotes upon rib-breaking? Shall we see this wrestling, cousin?

Le Beau. You must, if you stay here; for here is the place appointed for the wrestling, and they are ready to perform it.

Cel. Yonder, sure, they are coming: let us now stay and see it.

Flourish. Enter DUKE FREDERICK, Lords, ORLANDO, CHARLES, *and* Attendants.

Duke F. Come on: since the youth will not be entreated, his own peril on his forwardness.

Ros. Is yonder the man?

Le Beau. Even he, madam.

Cel. Alas, he is too young! yet he looks successfully.

Duke F. How now, daughter and cousin! are you crept hither to see the wrestling?

Ros. Ay, my liege, so please you give us leave.

Duke F. You will take little delight in it, I can tell you; there is such odds in the man. In pity of the challenger's youth I would fain dis-

150. ***broken music***, properly, music in parts, performed by different instruments, orchestral music; also called 'consort music,' as being produced by a 'consort' of instruments.

suade him, but he will not be entreated. Speak to him, ladies; see if you can move him.

Cel. Call him hither, good Monsieur Le Beau.

Duke F. Do so: I'll not be by.

Le Beau. Monsieur the challenger, the princesses call for you.

Orl. I attend them with all respect and duty.

Ros. Young man, have you challenged Charles the wrestler?

Orl. No, fair princess; he is the general challenger: I come but in, as others do, to try with him the strength of my youth.

Cel. Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength: if you saw yourself with your eyes or knew yourself with your judgement, the fear of your adventure would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace your own safety and give over this attempt.

Ros. Do, young sir; your reputation shall not therefore be misprised: we will make it our suit to the duke that the wrestling might not go forward.

Orl. I beseech you, punish me not with your hard thoughts; wherein I confess me much guilty, to deny so fair and excellent ladies any thing. But let your fair eyes and gentle wishes go with me to my trial: wherein if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so: I shall do my friends no wrong, for I have none to lament me, the world no injury, for in it I have nothing; only in the world I fill up a place, which may be better supplied when I have made it empty.

192. *be misprised*, suffer disparagement.

Ros. The little strength that I have, I would it were with you.

Cel. And mine, to eke out hers.

Ros. Fare you well: pray heaven I be deceived in you!

Cel. Your heart's desires be with you!

Cha. Come, where is this young gallant that is so desirous to lie with his mother earth?

Orl. Ready, sir; but his will hath in it a more modest working.

Duke F. You shall try but one fall.

Cha. No, I warrant your grace, you shall not entreat him to a second, that have so mightily persuaded him from a first.

Orl. An you mean to mock me after, you should not have mocked me before: but come your ways.

Ros. Now Hercules be thy speed, young man!

Cel. I would I were invisible, to catch the strong fellow by the leg. [*They wrestle.*

Ros. O excellent young man!

Cel. If I had a thunderbolt in mine eye, I can tell who should down. [*Shout. Charles is thrown.*

Duke F. No more, no more.

Orl. Yes, I beseech your grace: I am not yet well breathed.

Duke F. How dost thou, Charles?

Le Beau. He cannot speak, my lord.

Duke F. Bear him away. What is thy name, young man?

Orl. Orlando, my liege; the youngest son of Sir Rowland de Boys.

215. *working*, intention.

217. An example of 'irony,' rare in the comedies; Charles's words being fulfilled in a sense he does not suspect.

220. *An;* Theobald's correction. The Ff read *You mean*, etc.

Duke F. I would thou hadst been son to some man else:
The world esteem'd thy father honourable,
But I did find him still mine enemy:
Thou shouldst have better pleased me with this deed
Hadst thou descended from another house.
But fare thee well; thou art a gallant youth:
I would thou hadst told me of another father.
[*Exeunt Duke Fred., train, and Le Beau.*
Cel. Were I my father, coz, would I do this?
Orl. I am more proud to be Sir Rowland's son,
His youngest son; and would not change that calling,
To be adopted heir to Frederick.
Ros. My father loved Sir Rowland as his soul,
And all the world was of my father's mind:
Had I before known this young man his son,
I should have given him tears unto entreaties,
Ere he should thus have ventured.
Cel. Gentle cousin,
Let us go thank him and encourage him:
My father's rough and envious disposition
Sticks me at heart. Sir, you have well deserved:
If you do keep your promises in love
But justly, as you have exceeded all promise,
Your mistress shall be happy.
Ros. Gentleman,
[*Giving him a chain from her neck.*

236. ***I would thou hadst***, etc. In Lodge, on the contrary, when Rosader named his father, 'the king rose from his seat and embraced him, and the peers entreated him with all favourable courtesy.' Shakespeare's alteration helps to explain both Orlando's flight to Arden, and Rosalind's interest in him as the son of her father's friend.

238. ***still***, ever.

245. ***calling***, title.

250. ***unto***, as well as.

254. ***Sticks me at heart***, pierces my heart.

256. ***exceed(ed)***. After a *t* or *d* the termination *-ed* was often slurred or altogether lost.

Wear this for me, one out of suits with fortune,
That could give more, but that her hand lacks means.
Shall we go, coz?

Cel. Ay. Fare you well, fair gentleman.

Orl. Can I not say, I thank you? My better parts
Are all thrown down, and that which here stands up
Is but a quintain, a mere lifeless block.

Ros. He calls us back: my pride fell with my fortunes;
I 'll ask him what he would. Did you call, sir?
Sir, you have wrestled well and overthrown
More than your enemies.

Cel. Will you go, coz?

Ros. Have with you. Fare you well.

[*Exeunt Rosalind and Celia.*

Orl. What passion hangs these weights upon my tongue?
I cannot speak to her, yet she urged conference.
O poor Orlando, thou art overthrown!
Or Charles or something weaker masters thee.

Re-enter LE BEAU.

Le Beau. Good sir, I do in friendship counsel you
To leave this place. Albeit you have deserved
High commendation, true applause and love,
Yet such is now the duke's condition
That he misconstrues all that you have done.
The duke is humorous; what he is indeed,

258. ***out of suits with***, out of favour with.
263. ***quintain***, a wooden figure used as a butt for throwing or tilting at.
268. ***Have with you***, come along (addressed to Celia).
278. ***humorous***, capricious.

More suits you to conceive than I to speak of.
Orl. I thank you, sir: and, pray you, tell me this;
Which of the two was daughter of the duke
That here was at the wrestling?
Le Beau. Neither his daughter, if we judge by manners;
But yet indeed the lesser is his daughter:
The other is daughter to the banish'd duke,
And here detain'd by her usurping uncle,
To keep his daughter company; whose loves
Are dearer than the natural bond of sisters.
But I can tell you that of late this duke
Hath ta'en displeasure 'gainst his gentle niece,
Grounded upon no other argument
But that the people praise her for her virtues
And pity her for her good father's sake;
And, on my life, his malice 'gainst the lady
Will suddenly break forth. Sir, fare you well:
Hereafter, in a better world than this,
I shall desire more love and knowledge of you.
Orl. I rest much bounden to you: fare you well. [*Exit Le Beau.*
Thus must I from the smoke into the smother;
From tyrant duke unto a tyrant brother:
But heavenly Rosalind! [*Exit.*

SCENE III. *A room in the palace.*

Enter CELIA *and* ROSALIND.

Cel. Why, cousin! why, Rosalind! Cupid have mercy! not a word?

284. *lesser*, Ff, taller; but in iv. 3. 88, 89 Celia is described as 'low, And browner than her brother (Rosalind),' while below (i. 3. 117) Rosalind speaks of herself as 'more than common tall.' The change was proposed by Spedding.

291. *argument*, reason.

296. *world*, used as in i. 1. 125 for 'age,' 'state of society.'

Ros. Not one to throw at a dog.

Cel. No, thy words are too precious to be cast away upon curs; throw some of them at me; come, lame me with reasons.

Ros. Then there were two cousins laid up; when the one should be lamed with reasons and the other mad without any.

Cel. But is all this for your father?

Ros. No, some of it is for my child's father. O, how full of briers is this working-day world!

Cel. They are but burs, cousin, thrown upon thee in holiday foolery: if we walk not in the trodden paths, our very petticoats will catch them.

Ros. I could shake them off my coat: these burs are in my heart.

Cel. Hem them away.

Ros. I would try, if I could cry 'hem' and have him.

Cel. Come, come, wrestle with thy affections.

Ros. O, they take the part of a better wrestler than myself!

Cel. O, a good wish upon you! you will try in time, in despite of a fall. But, turning these jests out of service, let us talk in good earnest: is it possible, on such a sudden, you should fall into so strong a liking with old Sir Rowland's youngest son?

Ros. The duke my father loved his father dearly.

Cel. Doth it therefore ensue that you should love his son dearly? By this kind of chase, I should

6. *reasons*, discourse.

19. *'hem' and have him.* Rosalind probably said *ha'im* or *hae'm*, this colloquial pronunciation of *have* and its parts being occasionally used by Shakespeare even in verse, where the fuller form is written. As in *1 Hen. IV.* iii. 1. 34:—

Our grandam earth *having* this distemperature.

hate him, for my father hated his father dearly; yet I hate not Orlando.

Ros. No, faith, hate him not, for my sake.

Cel. Why should I not? doth he not deserve well?

Ros. Let me love him for that, and do you love him because I do. Look, here comes the duke.

Cel. With his eyes full of anger.

Enter DUKE FREDERICK, *with* Lords.

Duke F. Mistress, dispatch you with your safest haste
And get you from our court.

Ros. Me, uncle?

Duke F. You, cousin:
Within these ten days if that thou be'st found
So near our public court as twenty miles,
Thou diest for it.

Ros. I do beseech your grace,
Let me the knowledge of my fault bear with me:
If with myself I hold intelligence
Or have acquaintance with mine own desires,
If that I do not dream or be not frantic,—
As I do trust I am not—then, dear uncle,
Never so much as in a thought unborn
Did I offend your highness.

Duke F. Thus do all traitors:
If their purgation did consist in words,
They are as innocent as grace itself:
Let it suffice thee that I trust thee not.

Ros. Yet your mistrust cannot make me a traitor:
Tell me whereon the likelihood depends.

44. *cousin*, niece. 55. *purgation*, exculpation.

Duke F. Thou art thy father's daughter; there 's enough.

Ros. So was I when your highness took his dukedom;
So was I when your highness banish'd him:
Treason is not inherited, my lord;
Or, if we did derive it from our friends,
What 's that to me? my father was no traitor:
Then, good my liege, mistake me not so much
To think my poverty is treacherous.

Cel. Dear sovereign, hear me speak.

Duke F. Ay, Celia; we stay'd her for your sake,
Else had she with her father ranged along.

Cel. I did not then entreat to have her stay;
It was your pleasure and your own remorse:
I was too young that time to value her;
But now I know her: if she be a traitor,
Why so am I; we still have slept together,
Rose at an instant, learn'd, play'd, eat together,
And wheresoe'er we went, like Juno's swans,
Still we went coupled and inseparable.

Duke F. She is too subtle for thee; and her smoothness,
Her very silence and her patience
Speak to the people, and they pity her.
Thou art a fool: she robs thee of thy name;
And thou wilt show more bright and seem more virtuous
When she is gone. Then open not thy lips:
Firm and irrevocable is my doom

60. In Lodge, Torismond's action has at least a reasonable pretext. He fears that one of his peers 'who were enamoured of her beauty' might marry her, 'and then, in his wife's right, attempt the kingdom.'

72. *remorse*, compassion.

77. *Juno's swans*, a slip (or possibly a misprint) for *Venus' swans*.

Which I have pass'd upon her; she is banish'd.
Cel. Pronounce that sentence then on me, my liege:
I cannot live out of her company.
Duke F. You are a fool. You, niece, provide yourself:
If you outstay the time, upon mine honour,
And in the greatness of my word, you die.
[*Exeunt Duke Frederick and Lords.*
Cel. O my poor Rosalind, whither wilt thou go?
Wilt thou change fathers? I will give thee mine.
I charge thee, be not thou more grieved than I am.
Ros. I have more cause.
Cel. Thou hast not, cousin;
Prithee, be cheerful: know'st thou not, the duke
Hath banish'd me, his daughter?
Ros. That he hath not.
Cel. No, hath not? Rosalind lacks then the love
Which teacheth thee that thou and I am one:
Shall we be sunder'd? shall we part, sweet girl?
No: let my father seek another heir.
Therefore devise with me how we may fly,
Whither to go and what to bear with us;
And do not seek to take your change upon you,
To bear your griefs yourself and leave me out;
For, by this heaven, now at our sorrows pale,
Say what thou canst, I 'll go along with thee.
Ros. Why, whither shall we go?
Cel. To seek my uncle in the forest of Arden.
Ros. Alas, what danger will it be to us,
Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.

86. In Lodge, Torismond actually 'pronounces the sentence' of banishment upon his daughter also; that 'both of them must away from the Court without either more company or delay.'

104. *change*, change of fortune. The second Folio reads 'charge.'

Cel. I'll put myself in poor and mean attire
And with a kind of umber smirch my face;
The like do you: so shall we pass along
And never stir assailants.
Ros. Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtle-axe upon my thigh,
A boar-spear in my hand; and—in my heart
Lie there what hidden woman's fear there will—
We'll have a swashing and a martial outside,
As many other mannish cowards have
That do outface it with their semblances.
Cel. What shall I call thee when thou art a man?
Ros. I'll have no worse a name than Jove's own page;
And therefore look you call me Ganymede.
But what will you be call'd?
Cel. Something that hath a reference to my state;
No longer Celia, but Aliena.
Ros. But, cousin, what if we assay'd to steal
The clownish fool out of your father's court?
Would he not be a comfort to our travel?
Cel. He'll go along o'er the wide world with me;
Leave me alone to woo him. Let's away,
And get our jewels and our wealth together,
Devise the fittest time and safest way
To hide us from pursuit that will be made
After my flight. Now go we in content
To liberty and not to banishment. [*Exeunt.*

119. *curtle-axe*, cutlass.
122. *swashing*, swaggering.
124. *outface it*, put others out of countenance.

ACT II.

SCENE I. *The Forest of Arden.*

Enter DUKE senior, AMIENS, *and two or three* Lords, *like foresters.*

Duke S. Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The seasons' difference, as the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say
'This is no flattery: these are counsellors
That feelingly persuade me what I am.'
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones and good in every thing.
I would not change it.

Ami. Happy is your grace,
That can translate the stubbornness of fortune
Into so quiet and so sweet a style.

Duke S. Come, shall we go and kill us venison?

11. *feelingly*, by touching my feelings.

14. *a precious jewel*, toad-stone, *Batrachites*. It was currently believed to be 'found in the heads of old and great toads,' and to be 'of power to repulse poisons' (Fenton, *Secret Wonders of Nature*, 1569). Hence the venomous toad bore its antidote with it.

And yet it irks me the poor dappled fools,
Being native burghers of this desert city,
Should in their own confines with forked heads
Have their round haunches gored.
First Lord. Indeed, my lord,
The melancholy Jaques grieves at that,
And, in that kind, swears you do more usurp
Than doth your brother that hath banish'd you.
To-day my Lord of Amiens and myself
Did steal behind him as he lay along
Under an oak whose antique root peeps out
Upon the brook that brawls along this wood:
To the which place a poor sequester'd stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish, and indeed, my lord,
The wretched animal heaved forth such groans
That their discharge did stretch his leathern coat
Almost to bursting, and the big round tears
Coursed one another down his innocent nose
In piteous chase; and thus the hairy fool,
Much marked of the melancholy Jaques,
Stood on the extremest verge of the swift brook,
Augmenting it with tears.
Duke S. But what said Jaques?
Did he not moralize this spectacle?
First Lord. O, yes, into a thousand similes.
First, for his weeping into the needless stream;
'Poor deer,' quoth he 'thou makest a testament
As worldlings do, giving thy sum of more
To that which had too much:' then, being there alone,
Left and abandon'd of his velvet friends,
'Tis right:' quoth he 'thus misery doth part
The flux of company:' anon a careless herd,

22. *irks me*, grieves me.
46. *needless*, which had no need of it.
51. *part*, shut out.
52. *flux*, flow.

Full of the pasture, jumps along by him
And never stays to greet him; 'Ay,' quoth Jaques,
'Sweep on, you fat and greasy citizens;
'Tis just the fashion: wherefore do you look
Upon that poor and broken bankrupt there?'
Thus most invectively he pierceth through
The body of the country, city, court,
Yea, and of this our life, swearing that we
Are mere usurpers, tyrants and what's worse,
To fright the animals and to kill them up
In their assign'd and native dwelling-place.

Duke S. And did you leave him in this contemplation?

Sec. Lord. We did, my lord, weeping and commenting
Upon the sobbing deer.

Duke S. Show me the place:
I love to cope him in these sullen fits,
For then he's full of matter.

First Lord. I'll bring you to him straight.

[*Exeunt.*

SCENE II. *A room in the palace.*

Enter DUKE FREDERICK, *with* Lords.

Duke F. Can it be possible that no man saw them?
It cannot be: some villains of my court
Are of consent and sufferance in this.

First Lord. I cannot hear of any that did see her.

61. *and what's worse*, and whatever is worse than these.

62. *up* gives the notion of completeness (as in 'cut up,' 'the game is up').

67. *cope*, encounter.

3. *Are of consent and sufferance in this*, have connived at and permitted it. A legal phrase.

The ladies, her attendants of her chamber,
Saw her a-bed, and in the morning early
They found the bed untreasured of their mistress.
Sec. Lord. My lord, the roynish clown, at whom so oft
Your grace was wont to laugh, is also missing.
Hisperia, the princess' gentlewoman,
Confesses that she secretly o'erheard
Your daughter and her cousin much commend
The parts and graces of the wrestler
That did but lately foil the sinewy Charles;
And she believes, wherever they are gone,
That youth is surely in their company.
Duke F. Send to his brother; fetch that gallant hither;
If he be absent, bring his brother to me;
I'll make him find him: do this suddenly,
And let not search and inquisition quail
To bring again these foolish runaways. [*Exeunt.*

SCENE III. *Before* OLIVER'S *house.*

Enter ORLANDO *and* ADAM, *meeting.*

Orl. Who 's there?
Adam. What, my young master? O my gentle master!
O my sweet master! O you memory
Of old Sir Rowland! why, what make you here?
Why are you virtuous? why do people love you?
And wherefore are you gentle, strong and valiant?
Why would you be so fond to overcome

8. *roynish*, coarse, rough.
13. *wrestler;* three syllables.
20. *inquisition*, inquiry.
20. *quail to bring*, grow slack in bringing.
3. *memory*, reminder.
7. *fond*, foolish.

The bonny priser of the humorous duke?
Your praise is come too swiftly home before you.
Know you not, master, to some kind of men
Their graces serve them but as enemies?
No more do yours: your virtues, gentle master,
Are sanctified and holy traitors to you.
O, what a world is this, when what is comely
Envenoms him that bears it!

Orl. Why, what 's the matter?

Adam. O unhappy youth!
Come not within these doors; within this roof
The enemy of all your graces lives:
Your brother—no, no brother; yet the son—
Yet not the son, I will not call him son
Of him I was about to call his father—
Hath heard your praises, and this night he means
To burn the lodging where you use to lie
And you within it: if he fail of that,
He will have other means to cut you off.
I overheard him and his practices.
This is no place; this house is but a butchery:
Abhor it, fear it, do not enter it.

Orl. Why, whither, Adam, wouldst thou have me go?

Adam. No matter whither, so you come not here.

Orl. What, wouldst thou have me go and beg my food?
Or with a base and boisterous sword enforce
A thievish living on the common road?
This I must do, or know not what to do:
Yet this I will not do, do how I can;
I rather will subject me to the malice
Of a diverted blood and bloody brother.

8. *bonny*, big, burly.
ib. *priser*, prize-fighter.
ib. *humorous*, moody.
15. *Envenoms*, acts as a poison upon (not 'makes poisonous').
26. *practices*, plots.
37. *diverted*, unnatural.

Adam. But do not so. I have five hundred crowns,
The thrifty hire I saved under your father,
Which I did store to be my foster-nurse
When service should in my old limbs lie lame
And unregarded age in corners thrown:
Take that, and He that doth the ravens feed,
Yea, providently caters for the sparrow,
Be comfort to my age! Here is the gold;
All this I give you. Let me be your servant:
Though I look old, yet I am strong and lusty;
For in my youth I never did apply
Hot and rebellious liquors in my blood,
Nor did not with unbashful forehead woo
The means of weakness and debility;
Therefore my age is as a lusty winter,
Frosty, but kindly: let me go with you;
I'll do the service of a younger man
In all your business and necessities.

Orl. O good old man, how well in thee appears
The constant service of the antique world,
When service sweat for duty, not for meed!
Thou art not for the fashion of these times,
Where none will sweat but for promotion,
And having that, do choke their service up
Even with the having: it is not so with thee.
But, poor old man, thou prunest a rotten tree,
That cannot so much as a blossom yield
In lieu of all thy pains and husbandry.
But come thy ways; we'll go along together,
And ere we have thy youthful wages spent,
We'll light upon some settled low content.

Adam. Master, go on, and I will follow thee,
To the last gasp, with truth and loyalty.

50. ***unbashful***, immodest, unchaste.

65. *In lieu of*, in return for.

68. ***content***, contented state.

From seventeen years till now almost fourscore
Here lived I, but now live here no more.
At seventeen years many their fortunes seek;
But at fourscore it is too late a week:
Yet fortune cannot recompense me better
Than to die well and not my master's debtor.
[*Exeunt.*

Scene IV. *The Forest of Arden.*

Enter Rosalind *for* Ganymede, Celia *for* Aliena, *and* Touchstone.

Ros. O Jupiter, how weary are my spirits!

Touch. I care not for my spirits, if my legs were not weary.

Ros. I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore courage, good Aliena!

Cel. I pray you, bear with me; I cannot go no further.

Touch. For my part, I had rather bear with you than bear you; yet I should bear no cross if I did bear you, for I think you have no money in your purse.

Ros. Well, this is the forest of Arden.

Touch. Ay, now am I in Arden; the more fool I; when I was at home, I was in a better place: but travellers must be content.

Ros. Ay, be so, good Touchstone.

1. *weary*, Theobald's certain correction for Ff 'merry,' as Touchstone's comment shows; Furness's suggestion that Rosalind is feigning cheerfulness cannot therefore be admitted.

12. *cross.* All the silver coins of Elizabeth's reign bore a cross upon the reverse.

Enter CORIN *and* SILVIUS.

Look you, who comes here; a young man and an old in solemn talk.

Cor. That is the way to make her scorn you still.

Sil. O Corin, that thou knew'st how I do love her!

Cor. I partly guess; for I have loved ere now.

Sil. No, Corin, being old, thou canst not guess,
Though in thy youth thou wast as true a lover
As ever sigh'd upon a midnight pillow:
But if thy love were ever like to mine—
As sure I think did never man love so—
How many actions most ridiculous
Hast thou been drawn to by thy fantasy?

Cor. Into a thousand that I have forgotten.

Sil. O, thou didst then ne'er love so heartily!
If thou remember'st not the slightest folly
That ever love did make thee run into,
Thou hast not loved:
Or if thou hast not sat as I do now,
Wearing thy hearer in thy mistress' praise,
Thou hast not loved:
Or if thou hast not broke from company
Abruptly, as my passion now makes me,
Thou hast not loved.
O Phebe, Phebe, Phebe! [*Exit.*

Ros. Alas, poor shepherd! searching of thy wound,
I have by hard adventure found mine own.

Touch. And I mine. I remember, when I was in love I broke my sword upon a stone and bid him take that for coming a-night to Jane Smile;

29. *As*, though. 38. *Wearing*, wearying.
44. *searching*, probing.

and I remember the kissing of her batlet and the cow's dugs that her pretty chopt hands had milked; and I remember the wooing of a peascod instead of her, from whom I took two cods and, giving her them again, said with weeping tears 'Wear these for my sake.' We that are true lovers run into strange capers; but as all is mortal in nature, so is all nature in love mortal in folly.

Ros. Thou speakest wiser than thou art ware of.

Touch. Nay, I shall ne'er be ware of mine own wit till I break my shins against it.

Ros. Jove, Jove! this shepherd's passion
Is much upon my fashion.

Touch. And mine; but it grows something stale with me.

Cel. I pray you, one of you question yond man
If he for gold will give us any food:
I faint almost to death.

Touch. Holla, you clown!

Ros. Peace, fool: he 's not thy kinsman.

Cor. Who calls?

Touch. Your betters, sir.

Cor. Else are they very wretched.

Ros. Peace, I say. Good even to you, friend.

Cor. And to you, gentle sir, and to you all.

Ros. I prithee, shepherd, if that love or gold
Can in this desert place buy entertainment,
Bring us where we may rest ourselves and feed:

49. *batlet* (F_1 'batler'), a beetle used in washing clothes.

50. *chopt*, chapped.

51. *peascod*, literally, the pod containing the peas; here used for the plant itself. The peascod was used both in lovers' divination and as a love-token.

53. *with weeping tears*, tears of weeping, a tautological phrase, used seriously by Lodge in the *Rosalynd*, but not peculiar to him.

56. *mortal in folly*, extreme in folly.

Here 's a young maid with travel much oppress'd
And faints for succour.
Cor. Fair sir, I pity her
And wish, for her sake more than for mine own,
My fortunes were more able to relieve her;
But I am shepherd to another man,
And do not shear the fleeces that I graze:
My master is of churlish disposition
And little recks to find the way to heaven
By doing deeds of hospitality:
Besides, his cote, his flocks and bounds of feed
Are now on sale, and at our sheepcote now,
By reason of his absence, there is nothing
That you will feed on; but what is, come see,
And in my voice most welcome shall you be.
Ros. What is he that shall buy his flock and pasture?
Cor. That young swain that you saw here but erewhile,
That little cares for buying any thing.
Ros. I pray thee, if it stand with honesty,
Buy thou the cottage, pasture and the flock,
And thou shalt have to pay for it of us.
Cel. And we will mend thy wages. I like this place,
And willingly could waste my time in it.
Cor. Assuredly the thing is to be sold:
Go with me: if you like upon report
The soil, the profit and this kind of life,
I will your very faithful feeder be
And buy it with your gold right suddenly.

[*Exeunt.*

79. *fleeces*, flocks.
83. *cote*, cottage.
ib. *bounds of feed*, tracts of pasture.
87. *in my voice*, so far as I have voice in the matter.
93. *have to pay*, have wherewith to pay.
95. *waste*, spend.
99. *feeder*, shepherd, to feed the sheep.

SCENE V. *The forest.*

Enter AMIENS, JAQUES, *and others.*

SONG.

Ami. Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Jaq. More, more, I prithee, more.

Ami. It will make you melancholy, Monsieur Jaques.

Jaq. I thank it. More, I prithee, more. I can suck melancholy out of a song, as a weasel sucks eggs. More, I prithee, more.

Ami. My voice is ragged: I know I cannot please you.

Jaq. I do not desire you to please me; I do desire you to sing. Come, more; another stanzo: call you 'em stanzos?

Ami. What you will, Monsieur Jaques.

Jaq. Nay, I care not for their names; they owe me nothing. Will you sing?

Ami. More at your request than to please myself.

Sc. v. *Song.* Prof. Baker (Lyly's *Endymion*, p. clxxxvii.) has pointed out the resemblance of Amiens's opening words to Pandora's speech in Lyly's *The Woman in the Moone*, iii. 2. :—

Wilt thou for my sake go into yon grove,
And we will sing unto the wild bird's note.

15. *ragged*, rough, harsh.

18. *stanzo*, this form (as well, apparently, as *stanze*, *Love's Labour's Lost*, iv. 2. 107) was in occasional use for the still exotic and unfamiliar *stanza*.

Jaq. Well then, if ever I thank any man, I'll thank you; but that they call compliment is like the encounter of two dog-apes, and when a man thanks me heartily, methinks I have given him a penny and he renders me the beggarly thanks. Come, sing; and you that will not, hold your tongues.

Ami. Well, I'll end the song. Sirs, cover the while; the duke will drink under this tree. He hath been all this day to look you.

Jaq. And I have been all this day to avoid him. He is too disputable for my company: I think of as many matters as he, but I give heaven thanks and make no boast of them. Come, warble, come.

SONG.

Who doth ambition shun [*All together here.*
And loves to live i' the sun,
Seeking the food he eats
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Jaq. I'll give you a verse to this note that I made yesterday in despite of my invention.

Ami. And I'll sing it.

Jaq. Thus it goes:—

If it do come to pass
That any man turn ass,
Leaving his wealth and ease,
A stubborn will to please,

27. *dog-apes*, baboons.
29. *beggarly*, beggar's.
32. *cover*, lay the table.
34. *look*, look for.
36. *disputable*, disputatious.

Ducdame, ducdame, ducdame:
Here shall he see
Gross fools as he,
An if he will come to me.

Ami. What 's that 'ducdame'?

Jaq. 'Tis a Greek invocation, to call fools into a circle. I 'll go sleep, if I can; if I cannot, I' ll rail against all the first-born of Egypt.

Ami. And I 'll go seek the duke: his banquet is prepared. [*Exeunt severally.*

SCENE VI. *The forest.*

Enter ORLANDO *and* ADAM.

Adam. Dear master, I can go no further: O, I die for food! Here lie I down, and measure out my grave. Farewell, kind master.

Orl. Why, how now, Adam! no greater heart in thee? Live a little; comfort a little; cheer thyself a little. If this uncouth forest yield any thing savage, I will either be food for it or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake be comfortable; hold death awhile at the arm's end: I will here be with thee presently; and if I bring thee not something to eat, I will give thee leave to die: but if thou diest before I come, thou art a mocker of my labour. Well said! thou lookest cheerly, and I 'll be with thee quickly. Yet thou liest in the bleak air: come, I will bear thee to some

56. *Ducdame.* No doubt, as Amiens's question indicates, a meaningless refrain.

63. *the first-born of Egypt,* persons of rank and station—the natural butts of satire.

8. *conceit,* imagination.

9. *comfortable,* of good cheer.

11. *presently,* immediately.

shelter; and thou shalt not die for lack of a dinner, if there live any thing in this desert. Cheerly, good Adam! [*Exeunt.*

SCENE VII. *The forest.*

A table set out. *Enter* DUKE senior, AMIENS, *and* Lords *like* outlaws.

Duke S. I think he be transform'd into a beast;
For I can no where find him like a man.

First Lord. My lord, he is but even now gone hence:
Here was he merry, hearing of a song.

Duke S. If he, compact of jars, grow musical,
We shall have shortly discord in the spheres.
Go, seek him: tell him I would speak with him.

Enter JAQUES.

First Lord. He saves my labour by his own approach.

Duke S. Why, how now, monsieur! what a life is this,
That your poor friends must woo your company? 10
What, you look merrily!

Jaq. A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world!
As I do live by food, I met a fool;
Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms and yet a motley fool.
'Good morrow, fool,' quoth I. 'No, sir,' quoth he,
'Call me not fool till heaven hath sent me fortune:'

5. *compact of jars,* made up of discords.

And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, 'It is ten o'clock:
Thus we may see,' quoth he, 'how the world wags:
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot;
And thereby hangs a tale.' When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep-contemplative,
And I did laugh sans intermission
An hour by his dial. O noble fool!
A worthy fool! Motley's the only wear.

Duke S. What fool is this?

Jaq. O worthy fool! One that hath been a courtier,
And says, if ladies be but young and fair,
They have the gift to know it: and in his brain,
Which is as dry as the remainder biscuit
After a voyage, he hath strange places cramm'd
With observation, the which he vents
In mangled forms. O that I were a fool!
I am ambitious for a motley coat.

Duke S. Thou shalt have one.

Jaq. It is my only suit;
Provided that you weed your better judgements
Of all opinion that grows rank in them
That I am wise. I must have liberty

20. *dial*, a small portable sun-dial, frequently carried in Shakespeare's time.

20. *poke*, pocket.

29. *moral*, moralise.

39. *dry*, slow, dull. In Elizabethan physiology intellect was conceived as a kind of moisture in the brain; a 'dry jest' was a dull one. A trace of this survives in our 'humour.'

44. *suit*, petition (with a quibble).

Withal, as large a charter as the wind,
To blow on whom I please; for so fools have;
And they that are most galled with my folly,
They most must laugh. And why, sir, must they so?
The 'why' is plain as way to parish church:
He that a fool doth very wisely hit
Doth very foolishly, although he smart,
Not to seem senseless of the bob: if not,
The wise man's folly is anatomized
Even by the squandering glances of the fool.
Invest me in my motley; give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected world,
If they will patiently receive my medicine.

Duke S. Fie on thee! I can tell what thou wouldst do.

Jaq. What, for a counter, would I do but good?

Duke S. Most mischievous foul sin, in chiding sin:
For thou thyself hast been a libertine,
As sensual as the brutish sting itself;
And all the embossed sores and headed evils,
That thou with license of free foot hast caught,
Wouldst thou disgorge into the general world.

Jaq. Why, who cries out on pride,
That can therein tax any private party?
Doth it not flow as hugely as the sea,
Till that the wearer's very means do ebb?
What woman in the city do I name,

55. *Not to seem*, Theobald's undoubted correction for Ff 'seem.'
55. *bob*, rap, blow.
57. *squandering glances*, random hits.
63. *counter*, a worthless stake.
66. *brutish sting*, the animal impulse.
70. *pride*, ostentation in dress.
71. *tax*, censure.
73. *wearer's very*, Ff 'weary very'; the emendation is Singer's.

When that I say the city-woman bears
The cost of princes on unworthy shoulders?
Who can come in and say that I mean her,
When such a one as she such is her neighbour?
Or what is he of basest function
That says his bravery is not on my cost,
Thinking that I mean him, but therein suits
His folly to the mettle of my speech?
There then; how then? what then? Let me see wherein
My tongue hath wrong'd him: if it do him right,
Then he hath wrong'd himself; if he be free,
Why then my taxing like a wild-goose flies,
Unclaim'd of any man. But who comes here?

Enter ORLANDO, *with his sword drawn.*

Orl. Forbear, and eat no more.
Jaq. Why, I have eat none yet.
Orl. Nor shalt not, till necessity be served.
Jaq. Of what kind should this cock come of?
Duke S. Art thou thus bolden'd, man, by thy distress,
Or else a rude despiser of good manners,
That in civility thou seem'st so empty?
Orl. You touch'd my vein at first: the thorny point
Of bare distress hath ta'en from me the show
Of smooth civility: yet am I inland bred
And know some nurture. But forbear, I say:
He dies that touches any of this fruit
Till I and my affairs are answered.
Jaq. An you will not be answered with reason, I must die.

75. *city-woman*, citizen's wife.
80. *bravery*, finery, grand dress.
85. *free*, innocent.
86. *taxing*, censure.
99. *answered*, attended to.

Duke S. What would you have? Your gentleness shall force
More than your force move us to gentleness.
Orl. I almost die for food; and let me have it.
Duke S. Sit down and feed, and welcome to our table.
Orl. Speak you so gently? Pardon me, I pray you:
I thought that all things had been savage here;
And therefore put I on the countenance
Of stern commandment. But whate'er you are
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time;
If ever you have look'd on better days,
If ever been where bells have knoll'd to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped a tear
And know what 'tis to pity and be pitied,
Let gentleness my strong enforcement be:
In the which hope I blush, and hide my sword.
Duke S. True is it that we have seen better days,
And have with holy bell been knoll'd to church
And sat at good men's feasts and wiped our eyes
Of drops that sacred pity hath engender'd:
And therefore sit you down in gentleness
And take upon command what help we have
That to your wanting may be minister'd.
Orl. Then but forbear your food a little while,
Whiles, like a doe, I go to find my fawn
And give it food. There is an old poor man,
Who after me hath many a weary step
Limp'd in pure love: till he be first sufficed,
Oppress'd with two weak evils, age and hunger,

114. *knoll'd*, chimed.
132. *weak evils*, evils that render weak.

I will not touch a bit.

Duke S. Go find him out,
And we will nothing waste till you return.

Orl. I thank ye; and be blest for your good comfort! [*Exit.*

Duke S. Thou seest we are not all alone unhappy:
This wide and universal theatre
Presents more woeful pageants than the scene
Wherein we play in.

Jaq. All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts

139. *All the world's a stage.* The words, 'Totus mundus agit histrionem,' taken from a fragment of Petronius, were inscribed over the newly-erected Globe Theatre.

144. *Mewling*, squalling.

148. *ballad*, lyric (in general, including the sonnet, then the fashionable form of love-lay).

150. *pard*, leopard. The reference is to the leopard's whiskers.

156. *modern instances*, hackneyed arguments or illustrations.

Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans every thing.

Re-enter ORLANDO, *with* ADAM.

Duke S. Welcome. Set down your venerable burden
And let him feed.
Orl. I thank you most for him.
Adam. So had you need:
I scarce can speak to thank you for myself.
Duke S. Welcome; fall to: I will not trouble you
As yet, to question you about your fortunes.
Give us some music; and, good cousin, sing.

SONG.

Ami. Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

158. *pantaloon*, dotard. The 'pantaleone' was a standing butt in Italian comedy.
163. *his*, its.
165. *mere*, complete.
175. *unkind*, unnatural.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh-ho! sing, &c.

Duke S. If that you were the good Sir Rowland's son,
As you have whisper'd faithfully you were,
And as mine eye doth his effigies witness
Most truly limn'd and living in your face,
Be truly welcome hither: I am the duke
That loved your father: the residue of your fortune,
Go to my cave and tell me. Good old man,
Thou art right welcome as thy master is.
Support him by the arm. Give me your hand,
And let me all your fortunes understand. [*Exeunt.*

ACT III.

SCENE I. *A room in the palace.*

Enter DUKE FREDERICK, Lords, *and* OLIVER.

Duke F. Not see him since? Sir, sir, that cannot be:
But were I not the better part made mercy,
I should not seek an absent argument
Of my revenge, thou present. But look to it:

187. *warp*, distort, wrinkle.
189. *remember'd not*, unmindful. Cf. 'now I am remember'd' (= remember), iii. 5. 131.
3. *argument*, occasion.

Find out thy brother, wheresoe'er he is;
Seek him with candle; bring him dead or living
Within this twelvemonth, or turn thou no more
To seek a living in our territory.
Thy lands and all things that thou dost call thine
Worth seizure do we seize into our hands,
Till thou canst quit thee by thy brother's mouth
Of what we think against thee.

Oli. O that your highness knew my heart in this!
I never loved my brother in my life.

Duke F. More villain thou. Well, push him out of doors;
And let my officers of such a nature
Make an extent upon his house and lands:
Do this expediently and turn him going. [*Exeunt.*

SCENE II. *The forest.*

Enter ORLANDO, *with a paper.*

Orl. Hang there, my verse, in witness of my love:
And thou, thrice-crowned queen of night, survey
With thy chaste eye, from thy pale sphere above,
Thy huntress' name that my full life doth sway.
O Rosalind! these trees shall be my books
And in their barks my thoughts I'll character;
That every eye which in this forest looks
Shall see thy virtue witness'd every where.

6. *Seek him with candle;* a reference to the parable of the lost piece of silver.

16. *of such a nature*, whose function it is.

17. *extent*, seizure; technically, a seizure of the person and property of a debtor to the Crown, the writ authorising this being known as a 'writ of extent.'

18. *expediently*, speedily.

2. *thrice-crowned*, reigning in heaven as Luna, on earth as Diana, and in Hades as Hecate.

6. *character*, inscribe.

Run, run, Orlando; carve on every tree
The fair, the chaste and unexpressive she. [*Exit.*

Enter CORIN *and* TOUCHSTONE.

Cor. And how like you this shepherd's life, Master Touchstone?

Touch. Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now, in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd?

Cor. No more but that I know the more one sickens the worse at ease he is; and that he that wants money, means and content is without three good friends; that the property of rain is to wet and fire to burn; that good pasture makes fat sheep, and that a great cause of the night is lack of the sun; that he that hath learned no wit by nature nor art may complain of good breeding or comes of a very dull kindred.

Touch. Such a one is a natural philosopher. Wast ever in court, shepherd?

Cor. No, truly.

Touch. Then thou art damned.

Cor. Nay, I hope.

10. *unexpressive*, unexpressible.

10. *she*, woman. *He* is similarly often equivalent to *man*.

15. *naught*, worthless.

31. *of good breeding*, of the want of good breeding.

Touch. Truly, thou art damned like an ill-roasted egg, all on one side.

Cor. For not being at court? Your reason.

Touch. Why, if thou never wast at court, thou never sawest good manners; if thou never sawest good manners, then thy manners must be wicked; and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd.

Cor. Not a whit, Touchstone: those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable at the court. You told me you salute not at the court, but you kiss your hands: that courtesy would be uncleanly, if courtiers were shepherds.

Touch. Instance, briefly; come, instance.

Cor. Why, we are still handling our ewes, and their fells, you know, are greasy.

Touch. Why, do not your courtier's hands sweat? and is not the grease of a mutton as wholesome as the sweat of a man? Shallow, shallow. A better instance, I say; come.

Cor. Besides, our hands are hard.

Touch. Your lips will feel them the sooner. Shallow again. A more sounder instance, come.

Cor. And they are often tarred over with the surgery of our sheep; and would you have us kiss tar? The courtier's hands are perfumed with civet.

Touch. Most shallow man! thou worms-meat,

39. *all on one side*, merely completes the description of the ill-roasted egg. "'Shakespeare's similes,' says Malone, 'seldom run on four feet.' Similes seldom do, and Shakespeare sometimes exhibits the inadequacy of an image by the vividness with which he sees it" (J. C. Smith).

45. *parlous*, (a colloquial form of) perilous.

53. *Instance*, give your reason.

54. *still*, always.

in respect of a good piece of flesh indeed! Learn of the wise and perpend: civet is of a baser birth than tar, the very uncleanly flux of a cat. Mend the instance, shepherd.

Cor. You have too courtly a wit for me: I'll rest.

Touch. Wilt thou rest damned? God help thee, shallow man! God make incision in thee! thou art raw.

Cor. Sir, I am a true labourer: I earn that I eat, get that I wear, owe no man hate, envy no man's happiness, glad of other men's good, content with my harm, and the greatest of my pride is to see my ewes graze and my lambs suck.

Touch. That is another simple sin in you, to bring the ewes and the rams together and to offer to get your living by the copulation of cattle; to be bawd to a bell-wether, and to betray a she-lamb of a twelvemonth to a crooked-pated, old, cuckoldly ram, out of all reasonable match. If thou beest not damned for this, the devil himself will have no shepherds; I cannot see else how thou shouldst 'scape.

Cor. Here comes young Master Ganymede, my new mistress's brother.

Enter ROSALIND, *with a paper, reading.*

Ros. From the east to western Ind,
No jewel is like Rosalind.
Her worth, being mounted on the wind,
Through all the world bears Rosalind.
All the pictures fairest lined
Are but black to Rosalind.

69. *perpend*, reflect. bleed you.
75. *make incision in thee*, 97. *lined*, drawn.

Let no face be kept in mind
But the fair of Rosalind.

Touch. I'll rhyme you so eight years together, dinners and suppers and sleeping-hours excepted: it is the right butter-women's rank to market.

Ros. Out, fool!

Touch. For a taste:

If a hart do lack a hind,
Let him seek out Rosalind.
If the cat will after kind,
So be sure will Rosalind.
Winter garments must be lined,
So must slender Rosalind.
They that reap must sheaf and bind;
Then to cart with Rosalind.
Sweetest nut hath sourest rind,
Such a nut is Rosalind.
He that sweetest rose will find
Must find love's prick and Rosalind.

This is the very false gallop of verses: why do you infect yourself with them?

Ros. Peace, you dull fool! I found them on a tree.

Touch. Truly, the tree yields bad fruit.

Ros. I'll graff it with you, and then I shall graff it with a medlar: then it will be the earliest fruit i' the country; for you'll be rotten ere you

100. *fair*, beauty.

103. *rank*, row; *i.e.* the 'jog-trot' pace of a row of butter-women riding to market. A plausible, but not necessary, substitute is 'rack,' *i.e.* amble.

124. *graff*, graft.

125. *medlar*, with a quibble on 'meddler.' Rosalind's logic does not turn upon horticultural facts. The medlar is actually a late fruit; she suggests that what is rotten before it is ripe will not only be an early one, but will make the stock on which it is grafted bear fruit early too.

be half ripe, and that's the right virtue of the medlar.

Touch. You have said; but whether wisely or no, let the forest judge.

Enter CELIA, *with a writing.*

Ros. Peace!
Here comes my sister, reading: stand aside.

Cel. [*Reads*]

Why should this a desert be?
For it is unpeopled? No:
Tongues I 'll hang on every tree,
That shall civil sayings show:
Some, how brief the life of man
Runs his erring pilgrimage,
That the stretching of a span
Buckles in his sum of age;
Some, of violated vows
'Twixt the souls of friend and friend:
But upon the fairest boughs,
Or at every sentence end,
Will I Rosalinda write,
Teaching all that read to know
The quintessence of every sprite
Heaven would in little show.
Therefore Heaven Nature charged
That one body should be fill'd
With all graces wide-enlarged:
Nature presently distill'd
Helen's cheek, but not her heart,
Cleopatra's majesty,
Atalanta's better part,

135. *civil*, civilised, refined.
138. *erring*, wandering.
148. *in little*, in miniature.
151. *wide-enlarged*, dispersed through the world.
155. *Atalanta's better part*, probably her swiftness.

Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod was devised,
Of many faces, eyes and hearts,
To have the touches dearest prized.
Heaven would that she these gifts should have,
And I to live and die her slave.

Ros. O most gentle pulpiter! what tedious homily of love have you wearied your parishioners withal, and never cried 'Have patience, good people'!

Cel. How now! back, friends! Shepherd, go off a little. Go with him, sirrah.

Touch. Come, shepherd, let us make an honourable retreat; though not with bag and baggage, yet with scrip and scrippage.

[*Exeunt Corin and Touchstone.*

Cel. Didst thou hear these verses?

Ros. O, yes, I heard them all, and more too; for some of them had in them more feet than the verses would bear.

Cel. That's no matter: the feet might bear the verses.

Ros. Ay, but the feet were lame and could not bear themselves without the verse and therefore stood lamely in the verse.

Cel. But didst thou hear without wondering how thy name should be hanged and carved upon these trees?

156. *Sad*, grave.

160. *touches*, traits.

163. *pulpiter*, Spedding's emendation for Ff 'Jupiter.'

171. *scrip*, pouch. 'Scrippage' is due to Touchstone.

174. *some of them had in them more feet*, etc. It is Rosalind's cue to be captious; but her criticism may be explained (though not justified) by the interchange of iambic and trochaic rhythm.

182. *should be*, was reported to be.

Ros. I was seven of the nine days out of the wonder before you came; for look here what I found on a palm-tree. I was never so be-rhymed since Pythagoras' time, that I was an Irish rat, which I can hardly remember.

Cel. Trow you who hath done this?

Ros. Is it a man?

Cel. And a chain, that you once wore, about his neck. Change you colour?

Ros. I prithee, who?

Cel. O Lord, Lord! it is a hard matter for friends to meet; but mountains may be removed with earthquakes and so encounter.

Ros. Nay, but who is it?

Cel. Is it possible?

Ros. Nay, I prithee now with most petitionary vehemence, tell me who it is.

Cel. O wonderful, wonderful, and most wonderful wonderful! and yet again wonderful, and after that, out of all hooping!

Ros. Good my complexion! dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition? One inch of delay more is a South-sea of discovery; I prithee, tell me who is it quickly, and speak apace. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle,

187. *Pythagoras*, the author of the doctrine of the transmigration of souls, frequently referred to by Shakespeare and other Elizabethan dramatists.

187. *an Irish rat;* it was currently believed that rats in Ireland were done to death with rhymed spells.

199. *petitionary*, imploring.

203. *out of all hooping*, beyond all exclamations of wonder.

204. *Good my complexion!* an appeal to her complexion not to change colour.

206, 207. *One inch . . . a South-sea of discovery*, to wait another moment for such knowledge is to have an ocean to cross to it.

either too much at once, or none at all. I prithee, take the cork out of thy mouth that I may drink thy tidings.

Cel. So you may put a man in your belly.

Ros. Is he of God's making? What manner of man? Is his head worth a hat, or his chin worth a beard?

Cel. Nay, he hath but a little beard.

Ros. Why, God will send more, if the man will be thankful: let me stay the growth of his beard, if thou delay me not the knowledge of his chin.

Cel. It is young Orlando, that tripped up the wrestler's heels and your heart both in an instant.

Ros. Nay, but the devil take mocking: speak, sad brow and true maid.

Cel. I' faith, coz, 'tis he.

Ros. Orlando?

Cel. Orlando.

Ros. Alas the day! what shall I do with my doublet and hose? What did he when thou sawest him? What said he? How looked he? Wherein went he? What makes he here? Did he ask for me? Where remains he? How parted he with thee? and when shalt thou see him again? Answer me in one word.

Cel. You must borrow me Gargantua's mouth first: 'tis a word too great for any mouth of this age's size. To say ay and no to these particulars is more than to answer in a catechism.

Ros. But doth he know that I am in this forest

Rabelais who swallowed five pilgrims in his salad. Rabelais was not yet translated but there was a popular chapbook, *The History of Gargantua* (1594).

and in man's apparel? Looks he as freshly as he did the day he wrestled?

Cel It is as easy to count atomies as to resolve the propositions of a lover; but take a taste of my finding him, and relish it with good observance. I found him under a tree, like a dropped acorn.

Ros. It may well be called Jove's tree, when it drops forth such fruit.

Cel. Give me audience, good madam.

Ros. Proceed.

Cel. There lay he, stretched along, like a wounded knight.

Ros. Though it be pity to see such a sight, it well becomes the ground.

Cel. Cry 'holla' to thy tongue, I prithee; it curvets unseasonably. He was furnished like a hunter.

Ros. O, ominous! he comes to kill my heart.

Cel. I would sing my song without a burden: thou bringest me out of tune.

Ros. Do you not know I am a woman? when I think, I must speak. Sweet, say on.

Cel. You bring me out. Soft! comes he not here?

Enter ORLANDO *and* JAQUES.

Ros. 'Tis he: slink by, and note him.

Jaq. I thank you for your company; but, good faith, I had as lief have been myself alone.

Orl. And so had I; but yet, for fashion sake, I thank you too for your society.

245. *atomies*, motes in the sunbeams.
246. *propositions*, questions.
249. *Jove's tree;* the oak was anciently sacred to Zeus or Jupiter.
257. *Cry 'holla' to*, restrain.
265. *bring me out*, put me out.

Jaq. God buy you: let's meet as little as we can.

Orl. I do desire we may be better strangers.

Jaq. I pray you, mar no more trees with writing love-songs in their barks.

Orl. I pray you, mar no moe of my verses with reading them ill-favouredly.

Jaq. Rosalind is your love's name?

Orl. Yes, just.

Jaq. I do not like her name.

Orl. There was no thought of pleasing you when she was christened.

Jaq. What stature is she of?

Orl. Just as high as my heart.

Jaq. You are full of pretty answers. Have you not been acquainted with goldsmiths' wives, and conned them out of rings?

Orl. Not so; but I answer you right painted cloth, from whence you have studied your questions.

Jaq. You have a nimble wit: I think 'twas made of Atalanta's heels. Will you sit down with me? and we two will rail against our mistress the world and all our misery.

Orl. I will chide no breather in the world but myself, against whom I know most faults.

Jaq. The worst fault you have is to be in love.

Orl. 'Tis a fault I will not change for your best virtue. I am weary of you.

273. *God buy you*, 'God be with you,' 'good-bye.'

278. *moe*, more.

289. *out of rings*, i.e. out of the mottoes or 'posies' of rings.

290. *painted cloth*, the cloth hangings in rooms were often adorned with mottoes, which sometimes took the form of question and answer issuing from the mouths of the painted figures.

Jaq. By my troth, I was seeking for a fool when I found you.

Orl. He is drowned in the brook: look but in, and you shall see him.

Jaq. There I shall see mine own figure.

Orl. Which I take to be either a fool or a cipher.

Jaq. I'll tarry no longer with you: farewell, good Signior Love.

Orl. I am glad of your departure: adieu, good Monsieur Melancholy. [*Exit Jaques.*

Ros. [*Aside to Celia*] I will speak to him like a saucy lackey and under that habit play the knave with him. Do you hear, forester?

Orl. Very well: what would you?

Ros. I pray you, what is't o'clock?

Orl. You should ask me what time o' day: there's no clock in the forest.

Ros. Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.

Orl. And why not the swift foot of Time? had not that been as proper?

Ros. By no means, sir: Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal and who he stands still withal.

Orl. I prithee, who doth he trot withal?

Ros. Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnized: if the interim be but a se'nnight, Time's pace is so hard that it seems the length of seven year.

Orl. Who ambles Time withal?

Ros. With a priest that lacks Latin and a rich man that hath not the gout, for the one sleeps

easily because he cannot study and the other lives merrily because he feels no pain, the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury; these Time ambles withal.

Orl. Who doth he gallop withal?

Ros. With a thief to the gallows, for though he go as softly as foot can fall, he thinks himself too soon there.

Orl. Who stays it still withal?

Ros. With lawyers in the vacation; for they sleep between term and term and then they perceive not how Time moves.

Orl. Where dwell you, pretty youth?

Ros. With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat.

Orl. Are you native of this place?

Ros. As the cony that you see dwell where she is kindled.

Orl. Your accent is something finer than you could purchase in so removed a dwelling.

Ros. I have been told so of many: but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man; one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it, and I thank God I am not a woman, to be touched with so many giddy offences as he hath generally taxed their whole sex withal.

Orl. Can you remember any of the principal evils that he laid to the charge of women?

Ros. There were none principal; they were

358. *kindled*, littered.
360. *purchase*, acquire.
ib. *removed*, remote.
362. *religious*, belonging to a religious order.
364. *courtship*, court fashion.

all like one another as half-pence are, every one fault seeming monstrous till his fellow-fault came to match it.

Orl. I prithee, recount some of them.

Ros. No, I will not cast away my physic but on those that are sick. There is a man haunts the forest, that abuses our young plants with carving 'Rosalind' on their barks; hangs odes upon hawthorns and elegies on brambles, all, forsooth, deifying the name of Rosalind: if I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him.

Orl. I am he that is so love-shaked: I pray you, tell me your remedy.

Ros. There is none of my uncle's marks upon you: he taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner.

Orl. What were his marks?

Ros. A lean cheek, which you have not, a blue eye and sunken, which you have not, an unquestionable spirit, which you have not, a beard neglected, which you have not; but I pardon you for that, for simply your having in beard is a younger brother's revenue: then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied and every thing about you demonstrating a careless desolation; but you are no such man; you are rather point-

382. *fancy-monger*, a dealer in love.

383. *quotidian*, quotidian ague, one recurring daily.

392. *a blue eye*, one 'sunken,' and so having shadows round the lids.

394. *unquestionable*, unwilling to be questioned.

396. *having*, property.

398. *bonnet*, hat.

401. *point-device*, faultless.

device in your accoutrements as loving yourself than seeming the lover of any other.

Orl. Fair youth, I would I could make thee believe I love.

Ros. Me believe it! you may as soon make her that you love believe it; which, I warrant, she is apter to do than to confess she does: that is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired?

Orl. I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

Ros. But are you so much in love as your rhymes speak?

Orl. Neither rhyme nor reason can express how much.

Ros. Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do: and the reason why they are not so punished and cured is, that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel.

Orl. Did you ever cure any so?

Ros. Yes, one, and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me: at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles, for every passion something and for no passion truly any thing, as boys and women are for the most part cattle of this colour; would

408. *apter*, readier. 430. *moonish*, capricious.
435. *colour*, kind.

now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love to a living humour of madness; which was, to forswear the full stream of the world and to live in a nook merely monastic. And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in 't.

Orl. I would not be cured, youth.

Ros. I would cure you, if you would but call me Rosalind and come every day to my cote and woo me.

Orl. Now, by the faith of my love, I will: tell me where it is.

Ros. Go with me to it and I 'll show it you: and by the way you shall tell me where in the forest you live. Will you go?

Orl. With all my heart, good youth.

Ros. Nay, you must call me Rosalind. Come, sister, will you go? [*Exeunt.*

SCENE III. *The forest.*

Enter TOUCHSTONE *and* AUDREY; JAQUES *behind.*

Touch. Come apace, good Audrey: I will fetch up your goats, Audrey. And how, Audrey? am I the man yet? doth my simple feature content you?

Aud. Your features! Lord warrant us! what features?

Touch. I am here with thee and thy goats, as

439. *living*, genuine, real. 3. *feature*, person.

the most capricious poet, honest Ovid, was among the Goths.

Jaq. [*Aside*] O knowledge ill-inhabited, worse than Jove in a thatched house!

Touch. When a man's verses cannot be understood, nor a man's good wit seconded with the forward child Understanding, it strikes a man more dead than a great reckoning in a little room. Truly, I would the gods had made thee poetical.

Aud. I do not know what 'poetical' is: is it honest in deed and word? is it a true thing?

Touch. No, truly; for the truest poetry is the most feigning; and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.

Aud. Do you wish then that the gods had made me poetical?

Touch. I do, truly; for thou swearest to me thou art honest: now, if thou wert a poet, I might have some hope thou didst feign.

Aud. Would you not have me honest?

Touch. No, truly, unless thou wert hard-favoured; for honesty coupled to beauty is to have honey a sauce to sugar.

Jaq. [*Aside*] A material fool!

Aud. Well, I am not fair; and therefore I pray the gods make me honest.

Touch. Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish.

8. *capricious . . . Goths*, both words quibble on 'goat' (Lat. *capra*).

10. *ill-inhabited*, ill-lodged.

11. *thatched house*, an allusion to the story of Baucis and Philemon.

15. *a great reckoning*, a large bill for a small company.

32. *material*, full of matter.

36. *foul*, used by Touchstone in its literary sense (=dirty), understood by Audrey in its dialectic sense (=plain).

Aud. I am not a slut, though I thank the gods I am foul.

Touch. Well, praised be the gods for thy foulness! sluttishness may come hereafter. But be it as it may be, I will marry thee, and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promised to meet me in this place of the forest and to couple us.

Jaq. [*Aside*] I would fain see this meeting.

Aud. Well, the gods give us joy!

Touch. Amen. A man may, if he were of a fearful heart, stagger in this attempt; for here we have no temple but the wood, no assembly but horn-beasts. But what though? Courage! As horns are odious, they are necessary. It is said, 'many a man knows no end of his goods:' right; many a man has good horns, and knows no end of them. Well, that is the dowry of his wife; 'tis none of his own getting. Horns? Even so. Poor men alone? No, no; the noblest deer hath them as huge as the rascal. Is the single man therefore blessed? No: as a walled town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor; and by how much defence is better than no skill, by so much is a horn more precious than to want. Here comes Sir Oliver.

Enter SIR OLIVER MARTEXT.

Sir Oliver Martext, you are well met: will you dispatch us here under this tree, or shall we go with you to your chapel?

Sir Oli. Is there none here to give the woman?

58. *rascal*, a technical phrase for a lean and ill-conditioned deer.

Touch. I will not take her on gift of any man.

Sir Oli. Truly, she must be given, or the marriage is not lawful.

Jaq. [*Advancing*] Proceed, proceed: I 'll give her.

Touch. Good even, good Master What-ye-call 't: how do you, sir? You are very well met: God 'ild you for your last company: I am very glad to see you: even a toy in hand here, sir: nay, pray be covered.

Jaq. Will you be married, motley?

Touch. As the ox hath his bow, sir, the horse his curb and the falcon her bells, so man hath his desires; and as pigeons bill, so wedlock would be nibbling.

Jaq. And will you, being a man of your breeding, be married under a bush like a beggar? Get you to church, and have a good priest that can tell you what marriage is: this fellow will but join you together as they join wainscot; then one of you will prove a shrunk panel and, like green timber, warp, warp.

Touch. [*Aside*] I am not in the mind but I were better to be married of him than of another: for he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife.

Jaq. Go thou with me, and let me counsel thee.

Touch. Come, sweet Audrey:
We must be married, or we must live in bawdry.
Farewell, good Master Oliver: not,—
O sweet Oliver,

75. *God 'ild you*, God yield you, reward you.
77. *toy*, trifle.
80. *bow*, yoke.
101. *O sweet Oliver*, the first line of a ballad which had been entered in the Sta. Register, 1584.

O brave Oliver,
Leave me not behind thee:

but,—

Wind away,
Begone, I say,
I will not to wedding with thee.

[*Exeunt Jaques, Touchstone and Audrey.*

Sir Oli. 'Tis no matter: ne'er a fantastical knave of them all shall flout me out of my calling.

[*Exit.*

Scene IV. *The forest.*

Enter Rosalind *and* Celia.

Ros. Never talk to me; I will weep.

Cel. Do, I prithee; but yet have the grace to consider that tears do not become a man.

Ros. But have I not cause to weep?

Cel. As good cause as one would desire; therefore weep.

Ros. His very hair is of the dissembling colour.

Cel. Something browner than Judas's: marry, his kisses are Judas's own children.

Ros. I' faith, his hair is of a good colour.

Cel. An excellent colour: your chestnut was ever the only colour.

Ros. And his kissing is as full of sanctity as the touch of holy bread.

Cel. He hath bought a pair of cast lips of Diana: a nun of winter's sisterhood kisses not

104. *wind*, turn.
9. *Judas's.* In the old Mystery plays and on tapestries Judas was represented with red hair and beard.
16. *cast*, left-off, disused.

more religiously; the very ice of chastity is in them.

Ros. But why did he swear he would come this morning, and comes not?

Cel. Nay, certainly, there is no truth in him.

Ros. Do you think so?

Cel. Yes; I think he is not a pick-purse nor a horse-stealer, but for his verity in love, I do think him as concave as a covered goblet or a worm-eaten nut.

Ros. Not true in love?

Cel. Yes, when he is in; but I think he is not in.

Ros. You have heard him swear downright he was.

Cel. 'Was' is not 'is:' besides, the oath of a lover is no stronger than the word of a tapster; they are both the confirmer of false reckonings. He attends here in the forest on the duke your father.

Ros. I met the duke yesterday and had much question with him: he asked me of what parentage I was; I told him, of as good as he; so he laughed and let me go. But what talk we of fathers, when there is such a man as Orlando?

Cel. O, that's a brave man! he writes brave verses, speaks brave words, swears brave oaths and breaks them bravely, quite traverse, athwart the heart of his lover; as a puisny tilter, that spurs his horse but on one side, breaks his staff like a noble goose: but all's brave that youth mounts and folly guides. Who comes here?

39. *question*, converse.

45. *traverse*, crosswise; it was a mark of the awkward tilter to strike his opponent's shield obliquely, and so break his spear across, instead of hitting the shield point-blank, in which case the lance, if broken, would split lengthwise.

46. *puisny*, weak, unskilful.

Enter CORIN.

Cor. Mistress and master, you have oft inquired
After the shepherd that complain'd of love,
Who you saw sitting by me on the turf,
Praising the proud disdainful shepherdess
That was his mistress.
Cel. Well, and what of him?
Cor. If you will see a pageant truly play'd,
Between the pale complexion of true love
And the red glow of scorn and proud disdain,
Go hence a little and I shall conduct you,
If you will mark it.
Ros. O, come, let us remove:
The sight of lovers feedeth those in love.
Bring us to this sight, and you shall say
I'll prove a busy actor in their play. [*Exeunt.*

SCENE V. *Another part of the forest.*

Enter SILVIUS *and* PHEBE.

Sil. Sweet Phebe, do not scorn me; do not, Phebe;
Say that you love me not, but say not so
In bitterness. The common executioner,
Whose heart the accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops?

61. A verse with a monosyllabic first foot.
5. *Falls*, lets fall.
6. *But first begs*, without first begging.
7. *dies and lives by bloody drops*, subsists all his life long by bloodshed.

Enter ROSALIND, CELIA, *and* CORIN *behind.*

Phe. I would not be thy executioner:
I fly thee, for I would not injure thee.
Thou tell'st me there is murder in mine eye:
'Tis pretty, sure, and very probable,
That eyes, that are the frail'st and softest things,
Who shut their coward gates on atomies,
Should be call'd tyrants, butchers, murderers!
Now I do frown on thee with all my heart;
And if mine eyes can wound, now let them kill thee:
Now counterfeit to swoon; why now fall down;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers!
Now show the wound mine eye hath made in thee:
Scratch thee but with a pin, and there remains
Some scar of it; lean but upon a rush,
The cicatrice and capable impressure
Thy palm some moment keeps; but now mine eyes,
Which I have darted at thee, hurt thee not,
Nor, I am sure, there is no force in eyes
That can do hurt.
Sil. O dear Phebe,
If ever,—as that ever may be near,—
You meet in some fresh cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make.
Phe. But till that time
Come not thou near me: and when that time comes,
Afflict me with thy mocks, pity me not;
As till that time I shall not pity thee.

23. *cicatrice*, scar-like mark. impression.
ib. *capable impressure*, dinted 29. *fancy*, love.

Ros. And why, I pray you? Who might be
your mother,
That you insult, exult, and all at once,
Over the wretched? What though you have no
beauty,—
As, by my faith, I see no more in you
Than without candle may go dark to bed—
Must you be therefore proud and pitiless?
Why, what means this? Why do you look on me?
I see no more in you than in the ordinary
Of nature's sale-work. 'Od's my little life,
I think she means to tangle my eyes too!
No, faith, proud mistress, hope not after it:
'Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream,
That can entame my spirits to your worship.
You foolish shepherd, wherefore do you follow her,
Like foggy south puffing with wind and rain?
You are a thousand times a properer man
Than she a woman: 'tis such fools as you
That makes the world full of ill-favour'd children:
'Tis not her glass, but you, that flatters her;
And out of you she sees herself more proper
Than any of her lineaments can show her.
But, mistress, know yourself: down on your knees,
And thank heaven, fasting, for a good man's love:
For I must tell you friendly in your ear,
Sell when you can: you are not for all markets:
Cry the man mercy; love him; take his offer:
Foul is most foul, being foul to be a scoffer.
So take her to thee, shepherd: fare you well.

43. *sale-work*, ready-made goods.
46. Dark hair and brows were disparaged at the court of the auburn-haired queen.
47. *bugle*, like black glass beads.
48. *to your worship*, to adore you.
51. *properer*, more handsome.
63. 'Ugliness is ugliest in an ugly man who scoffs.'

Phe. Sweet youth, I pray you, chide a year together:
I had rather hear you chide than this man woo.

Ros. He 's fallen in love with your foulness and she 'll fall in love with my anger. If it be so, as fast as she answers thee with frowning looks, I 'll sauce her with bitter words. Why look you so upon me?

Phe. For no ill will I bear you.

Ros. I pray you, do not fall in love with me,
For I am falser than vows made in wine:
Besides, I like you not. If you will know my house,
'Tis at the tuft of olives here hard by.
Will you go, sister? Shepherd, ply her hard.
Come, sister. Shepherdess, look on him better,
And be not proud: though all the world could see,
None could be so abused in sight as he.
Come, to our flock.

[*Exeunt Rosalind, Celia and Corin.*

Phe. Dead shepherd, now I find thy saw of might,
'Who ever loved that loved not at first sight?'

Sil. Sweet Phebe,—

Phe. Ha, what say'st thou, Silvius?

Sil. Sweet Phebe, pity me.

Phe. Why, I am sorry for thee, gentle Silvius.

Sil. Wherever sorrow is, relief would be:
If you do sorrow at my grief in love,
By giving love your sorrow and my grief
Were both extermined.

Phe. Thou hast my love: is not that neighbourly?

79. *abused*, deceived.

81. *Dead Shepherd*, Marlowe; the line occurs in his *Hero and Leander* (Sestiad i.):—

Where both deliberate, the love is slight;
Who ever loved, that loved not at first sight?

The irresistibleness of true love is the theme of the whole passage.

89. *extermined*, exterminated.

Sil. I would have you.
Phe. Why, that were covetousness.
Silvius, the time was that I hated thee,
And yet it is not that I bear thee love;
But since that thou canst talk of love so well,
Thy company, which erst was irksome to me,
I will endure, and I 'll employ thee too:
But do not look for further recompense
Than thine own gladness that thou art employ'd.
Sil. So holy and so perfect is my love,
And I in such a poverty of grace,
That I shall think it a most plenteous crop
To glean the broken ears after the man
That the main harvest reaps: loose now and then
A scatter'd smile, and that I 'll live upon.
Phe. Know'st thou the youth that spoke to me erewhile?
Sil. Not very well, but I have met him oft;
And he hath bought the cottage and the bounds
That the old carlot once was master of.
Phe. Think not I love him, though I ask for him;
'Tis but a peevish boy; yet he talks well;
But what care I for words? yet words do well
When he that speaks them pleases those that hear.
It is a pretty youth: not very pretty:
But, sure, he 's proud, and yet his pride becomes him:
He 'll make a proper man: the best thing in him
Is his complexion; and faster than his tongue
Did make offence his eye did heal it up.
He is not very tall; yet for his years he 's tall:
His leg is but so so; and yet 'tis well:
There was a pretty redness in his lip,
A little riper and more lusty red

108. *carlot*, clown, rustic.

Than that mix'd in his cheek; 'twas just the difference
Betwixt the constant red and mingled damask.
There be some women, Silvius, had they mark'd him
In parcels as I did, would have gone near
To fall in love with him; but, for my part,
I love him not nor hate him not; and yet
I have more cause to hate him than to love him:
For what had he to do to chide at me?
He said mine eyes were black and my hair black;
And, now I am remember'd, scorn'd at me:
I marvel why I answer'd not again:
But that 's all one; omittance is no quittance.
I 'll write to him a very taunting letter,
And thou shalt bear it: wilt thou, Silvius?

Sil. Phebe, with all my heart.

Phe. I 'll write it straight;
The matter 's in my head and in my heart:
I will be bitter with him and passing short.
Go with me, Silvius. [*Exeunt.*

ACT IV.

SCENE I. *The forest.*

Enter ROSALIND, CELIA, *and* JAQUES.

Jaq. I prithee, pretty youth, let me be better acquainted with thee.

123. ***constant***, uniform.
ib. ***mingled damask***, red and white mingled, like the changing flush of damask silk.
125. ***In parcels***, feature by feature, in detail.
136. ***straight***, forthwith.

Ros. They say you are a melancholy fellow.

Jaq. I am so; I do love it better than laughing.

Ros. Those that are in extremity of either are abominable fellows and betray themselves to every modern censure worse than drunkards.

Jaq. Why, 'tis good to be sad and say nothing.

Ros. Why then, 'tis good to be a post.

Jaq. I have neither the scholar's melancholy, which is emulation, nor the musician's, which is fantastical, nor the courtier's, which is proud, nor the soldier's, which is ambitious, nor the lawyer's, which is politic, nor the lady's, which is nice, nor the lover's, which is all these: but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness.

Ros. A traveller! By my faith, you have great reason to be sad: I fear you have sold your own lands to see other men's; then, to have seen much and to have nothing, is to have rich eyes and poor hands.

Jaq. Yes, I have gained my experience.

Ros. And your experience makes you sad: I had rather have a fool to make me merry than experience to make me sad; and to travel for it too.

Enter ORLANDO.

Orl. Good day and happiness, dear Rosalind!

Jaq. Nay, then, God be wi' you, an you talk in blank verse. [*Exit.*

Ros. Farewell, Monsieur Traveller: look you

7. *modern censure*, ordinary judgment.
8. *sad*, serious.
14. *nice*, finical.
19. *humorous*, capricious.

lisp and wear strange suits, disable all the benefits of your own country, be out of love with your nativity and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola. Why, how now, Orlando! where have you been all this while? You a lover! An you serve me such another trick, never come in my sight more.

Orl. My fair Rosalind, I come within an hour of my promise.

Ros. Break an hour's promise in love! He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I 'll warrant him heart-whole.

Orl. Pardon me, dear Rosalind.

Ros. Nay, an you be so tardy, come no more in my sight: I had as lief be wooed of a snail.

Orl. Of a snail?

Ros. Ay, of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman: besides, he brings his destiny with him.

Orl. What 's that?

Ros. Why, horns, which such as you are fain to be beholding to your wives for: but he comes armed in his fortune and prevents the slander of his wife.

Orl. Virtue is no horn-maker; and my Rosalind is virtuous.

Ros. And I am your Rosalind.

Cel. It pleases him to call you so; but he hath a Rosalind of a better leer than you.

34. *disable*, undervalue.
37. *countenance*, appearance.
60. *beholding*, beholden.
61. *prevents*, anticipates.
67. *leer*, look.

Ros. Come, woo me, woo me, for now I am in a holiday humour and like enough to consent. What would you say to me now, an I were your very very Rosalind?

Orl. I would kiss before I spoke.

Ros. Nay, you were better speak first, and when you were gravelled for lack of matter, you might take occasion to kiss. Very good orators, when they are out, they will spit; and for lovers lacking—God warn us!—matter, the cleanliest shift is to kiss.

Orl. How if the kiss be denied?

Ros. Then she puts you to entreaty, and there begins new matter.

Orl. Who could be out, being before his beloved mistress?

Ros. Marry, that should you, if I were your mistress, or I should think my honesty ranker than my wit.

Orl. What, of my suit?

Ros. Not out of your apparel, and yet out of your suit. Am not I your Rosalind?

Orl. I take some joy to say you are, because I would be talking of her.

Ros. Well in her person I say I will not have you.

Orl. Then in mine own person I die.

Ros. No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, videlicet, in a love-cause. Troilus had his brains dashed out with a Grecian club; yet he did what he could to die before, and he is one of

74. *gravelled*, stuck.

85. *ranker*, greater. If she did not discomfit Orlando, her wit must be less than her virtue.

94. *by attorney*, by proxy.

the patterns of love. Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night; for, good youth, he went but forth to wash him in the Hellespont and being taken with the cramp was drowned: and the foolish chroniclers of that age found it was 'Hero of Sestos.' But these are all lies: men have died from time to time and worms have eaten them, but not for love.

Orl. I would not have my right Rosalind of this mind, for, I protest, her frown might kill me.

Ros. By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition, and ask me what you will, I will grant it.

Orl. Then love me, Rosalind.

Ros. Yes, faith, will I, Fridays and Saturdays and all.

Orl. And wilt thou have me?

Ros. Ay, and twenty such.

Orl. What sayest thou?

Ros Are you not good?

Orl. I hope so.

Ros. Why then, can one desire too much of a good thing? Come, sister, you shall be the priest and marry us. Give me your hand, Orlando. What do you say, sister?

Orl. Pray thee, marry us.

Cel. I cannot say the words.

Ros. You must begin, 'Will you, Orlando—'

Cel. Go to. Will you, Orlando, have to wife this Rosalind?

100. The Homeric Troilus was slain by Achilles, and Chaucer follows the same tradition:—

Dispitously him slough the fiers Achill.

The club, like Leander's cramp, is an exuberant invention of Rosalind's.

Orl. I will.

Ros. Ay, but when?

Orl. Why now; as fast as she can marry us.

Ros. Then you must say 'I take thee, Rosalind, for wife.'

Orl. I take thee, Rosalind, for wife.

Ros. I might ask you for your commission; but I do take thee, Orlando, for my husband: there's a girl goes before the priest; and certainly a woman's thought runs before her actions.

Orl. So do all thoughts; they are winged.

Ros. Now tell me how long you would have her after you have possessed her.

Orl. For ever and a day.

Ros. Say 'a day,' without the 'ever.' No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey: I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.

Orl. But will my Rosalind do so?

152. *against*, just before.

ib. *new-fangled*, catching at every novelty.

154. *like Diana in the fountain.* This probably refers to a fountain erected in Cheapside in 1596. According to Stowe's description, it consisted of 'a curious-wrought tabernacle of grey marble, and in the same an alabaster image of Diana, and water conveyed from the Thames prilling from her naked breast.'

156. It was an article in the current creed about the hyæna that he 'cometh to houses by night, and feyneth mannes voyce as he may' (Bartholomæus, *De proprietatibus rerum*).

Ros. By my life, she will do as I do.

Orl. O, but she is wise.

Ros. Or else she could not have the wit to do this: the wiser, the waywarder: make the doors upon a woman's wit and it will out at the casement; shut that and 'twill out at the key-hole; stop that, 'twill fly with the smoke out at the chimney.

Orl. A man that had a wife with such a wit, he might say 'Wit, whither wilt?'

Ros. Nay, you might keep that check for it till you met your wife's wit going to your neighbour's bed.

Orl. And what wit could wit have to excuse that?

Ros. Marry, to say she came to seek you there. You shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool!

Orl. For these two hours, Rosalind, I will leave thee.

Ros. Alas! dear love, I cannot lack thee two hours.

Orl. I must attend the duke at dinner: by two o'clock I will be with thee again.

Ros. Ay, go your ways, go your ways; I knew what you would prove: my friends told me as much, and I thought no less: that flattering tongue of yours won me: 'tis but one cast away, and so, come, death! Two o'clock is your hour?

Orl. Ay, sweet Rosalind.

162. ***make***, make fast.

177. ***make her fault her husband's occasion***, prove that her fault was occasioned by her husband.

Ros. By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise or come one minute behind your hour, I will think you the most pathetical break-promise and the most hollow lover and the most unworthy of her you call Rosalind that may be chosen out of the gross band of the unfaithful: therefore beware my censure and keep your promise.

Orl. With no less religion than if thou wert indeed my Rosalind: so adieu.

Ros. Well, Time is the old justice that examines all such offenders, and let Time try: adieu.

[*Exit Orlando.*

Cel. You have simply misused our sex in your love-prate: we must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest.

Ros. O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be sounded: my affection hath an unknown bottom, like the bay of Portugal.

Cel. Or rather, bottomless, that as fast as you pour affection in, it runs out.

Ros. No, that same wicked bastard of Venus that was begot of thought, conceived of spleen and born of madness, that blind rascally boy that abuses every one's eyes because his own are out, let him be judge how deep I am in love. I 'll tell thee, Aliena, I cannot be out of the sight of

196. *pathetical*, monstrous. Shakespeare's use of Greek words, unlike his use of Latin, is usually vague and apparently uncontrolled by a knowledge of their etymology.

201. *religion*, strict observance.

205. *misused*, abused.

219. *abuses*, deceives.

Orlando: I 'll go find a shadow and sigh till he come.

Cel. And I 'll sleep. [*Exeunt.*

SCENE II. *The forest.*

Enter JAQUES, Lords, *and* Foresters.

Jaq. Which is he that killed the deer?

A Lord. Sir, it was I.

Jaq. Let 's present him to the duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory. Have you no song, forester, for this purpose?

For. Yes, sir.

Jaq. Sing it: 'tis no matter how it be in tune, so it make noise enough.

SONG.

For. What shall he have that kill'd the deer?
His leather skin and horns to wear.
Then sing him home;
[*The rest shall bear this burden.*
Take thou no scorn to wear the horn;
It was a crest ere thou wast born:
Thy father's father wore it,
And thy father bore it:
The horn, the horn, the lusty horn
Is not a thing to laugh to scorn.
[*Exeunt.*

222. *shadow*, a shady place.
5. *branch;* a quibble, the term being also applied to the stag's antlers.

SCENE III. *The forest.*

Enter ROSALIND *and* CELIA.

Ros. How say you now? Is it not past two o'clock? and here much Orlando!

Cel. I warrant you, with pure love and troubled brain, he hath ta'en his bow and arrows and is gone forth to sleep. Look, who comes here.

Enter SILVIUS.

Sil. My errand is to you, fair youth;
My gentle Phebe bid me give you this:
I know not the contents; but, as I guess
By the stern brow and waspish action
Which she did use as she was writing of it,
It bears an angry tenour: pardon me;
I am but as a guiltless messenger.

Ros. Patience herself would startle at this letter
And play the swaggerer; bear this, bear all:
She says I am not fair, that I lack manners;
She calls me proud, and that she could not love me,
Were man as rare as phœnix. 'Od's my will!
Her love is not the hare that I do hunt:
Why writes she so to me? Well, shepherd, well,
This is a letter of your own device.

Sil. No, I protest, I know not the contents:
Phebe did write it.

Ros. Come, come, you are a fool
And turn'd into the extremity of love.
I saw her hand: she has a leathern hand,
A freestone colour'd hand; I verily did think
That her old gloves were on, but 'twas her hands:
She has a huswife's hand; but that 's no matter:
I say she never did invent this letter;

This is a man's invention and his hand.

Sil. Sure, it is hers.

Ros. Why, 'tis a boisterous and a cruel style,
A style for challengers; why, she defies me,
Like Turk to Christian: women's gentle brain
Could not drop forth such giant-rude invention,
Such Ethiope words, blacker in their effect
Than in their countenance. Will you hear the letter?

Sil. So please you, for I never heard it yet;
Yet heard too much of Phebe's cruelty.

Ros. She Phebes me: mark how the tyrant writes, [*Reads.*

Art thou god to shepherd turn'd,
That a maiden's heart hath burn'd?

Can a woman rail thus?

Sil. Call you this railing?

Ros. [*Reads*]

Why, thy godhead laid apart,
Warr'st thou with a woman's heart?

Did you ever hear such railing?

Whiles the eye of man did woo me,
That could do no vengeance to me.

Meaning me a beast.

If the scorn of your bright eyne
Have power to raise such love in mine,
Alack, in me what strange effect
Would they work in mild aspect!
Whiles you chid me, I did love;
How then might your prayers move!
He that brings this love to thee
Little knows this love in me:
And by him seal up thy mind;
Whether that thy youth and kind

48. *vengeance*, mischief.
53. *aspect*, appearance. An astrological term.
59. *youth and kind*, youthful nature.

Will the faithful offer take
Of me and all that I can make;
Or else by him my love deny,
And then I 'll study how to die.

Sil. Call you this chiding?

Cel. Alas, poor shepherd!

Ros. Do you pity him? no, he deserves no pity. Wilt thou love such a woman? What, to make thee an instrument and play false strains upon thee! not to be endured! Well, go your way to her, for I see love hath made thee a tame snake, and say this to her: that if she love me, I charge her to love thee; if she will not, I will never have her unless thou entreat for her. If you be a true lover, hence, and not a word; for here comes more company. [*Exit Silvius.*

Enter OLIVER.

Oli. Good morrow, fair ones: pray you, if you know,
Where in the purlieus of this forest stands
A sheep-cote fenced about with olive trees?

Cel. West of this place, down in the neighbour bottom:
The rank of osiers by the murmuring stream
Left on your right hand brings you to the place.
But at this hour the house doth keep itself;
There 's none within.

Oli. If that an eye may profit by a tongue,
Then should I know you by description;
Such garments and such years: 'The boy is fair,
Of female favour, and bestows himself
Like a ripe sister: the woman low

79. *the neighbour bottom*, the neighbouring hollow.
87. *favour*, appearance.
87. *bestows*, deports.
88. *ripe*, grown-up.

And browner than her brother.' Are not you
The owner of the house I did enquire for?
Cel. It is no boast, being ask'd, to say we are.
Oli. Orlando doth commend him to you both,
And to that youth he calls his Rosalind
He sends this bloody napkin. Are you he?
Ros. I am: what must we understand by this?
Oli. Some of my shame; if you will know of me
What man I am, and how, and why, and where
This handkercher was stain'd.
Cel. I pray you, tell it.
Oli. When last the young Orlando parted from you
He left a promise to return again
Within an hour, and pacing through the forest,
Chewing the food of sweet and bitter fancy,
Lo, what befel! he threw his eye aside,
And mark what object did present itself:
Under an oak, whose boughs were moss'd with age
And high top bald with dry antiquity,
A wretched ragged man, o'ergrown with hair,
Lay sleeping on his back: about his neck
A green and gilded snake had wreathed itself,
Who with her head nimble in threats approach'd
The opening of his mouth; but suddenly,
Seeing Orlando, it unlink'd itself,
And with indented glides did slip away
Into a bush: under which bush's shade
A lioness, with udders all drawn dry,
Lay crouching, head on ground, with catlike watch,
When that the sleeping man should stir; for 'tis
The royal disposition of that beast
To prey on nothing that doth seem as dead:

94. *napkin*, handkerchief.
105. *an oak*. Pope's almost certain correction for *an old Oake* (Ff), which renders the next line otiose.

This seen, Orlando did approach the man
And found it was his brother, his elder brother.
Cel. O, I have heard him speak of that same brother;
And he did render him the most unnatural
That lived amongst men.
Oli. And well he might so do,
For well I know he was unnatural.
Ros. But, to Orlando: did he leave him there,
Food to the suck'd and hungry lioness?
Oli. Twice did he turn his back and purposed so;
But kindness, nobler ever than revenge,
And nature, stronger than his just occasion,
Made him give battle to the lioness,
Who quickly fell before him: in which hurtling
From miserable slumber I awaked.
Cel. Are you his brother?
Ros. Was 't you he rescued?
Cel. Was 't you that did so oft contrive to kill him?
Oli. 'Twas I; but 'tis not I: I do not shame
To tell you what I was, since my conversion
So sweetly tastes, being the thing I am.
Ros. But, for the bloody napkin?
Oli. By and by.
When from the first to last betwixt us two
Tears our recountments had most kindly bathed,
As how I came into that desert place:—
In brief, he led me to the gentle duke,
Who gave me fresh array and entertainment,
Committing me unto my brother's love;
Who led me instantly unto his cave,

123. *render*, describe as.
130. *his just occasion*, his legitimate opportunity of revenge.
132. *hurtling*, clash of conflict.
135. *contrive*, plot.
141. *recountments*, narratives.
142. *As*, to wit.

There stripp'd himself, and here upon his arm
The lioness had torn some flesh away,
Which all this while had bled; and now he fainted
And cried, in fainting, upon Rosalind.
Brief, I recover'd him, bound up his wound;
And, after some small space, being strong at heart,
He sent me hither, stranger as I am,
To tell this story, that you might excuse
His broken promise, and to give this napkin
Dyed in his blood unto the shepherd youth
That he in sport doth call his Rosalind.
[*Rosalind swoons.*

Cel. Why, how now, Ganymede! sweet Ganymede!

Oli. Many will swoon when they do look on blood.

Cel. There is more in it. Cousin Ganymede!

Oli. Look, he recovers.

Ros. I would I were at home.

Cel. We'll lead you thither.
I pray you, will you take him by the arm?

Oli. Be of good cheer, youth: you a man! you lack a man's heart.

Ros. I do so, I confess it. Ah, sirrah, a body would think this was well counterfeited! I pray you, tell your brother how well I counterfeited. Heigh-ho!

Oli. This was not counterfeit: there is too great testimony in your complexion that it was a passion of earnest.

Ros. Counterfeit, I assure you.

Oli. Well then, take a good heart and counterfeit to be a man.

Ros. So I do: but, i' faith, I should have been a woman by right.

171. *a passion of earnest*, unfeigned emotion.

Cel. Come, you look paler and paler: pray you, draw homewards. Good sir, go with us.

Oli. That will I, for I must bear answer back How you excuse my brother, Rosalind.

Ros. I shall devise something: but, I pray you, commend my counterfeiting to him. Will you go?

[*Exeunt.*

ACT V.

SCENE I. *The forest.*

Enter TOUCHSTONE *and* AUDREY.

Touch. We shall find a time, Audrey; patience, gentle Audrey.

Aud. Faith, the priest was good enough, for all the old gentleman's saying.

Touch. A most wicked Sir Oliver, Audrey, a most vile Martext. But, Audrey, there is a youth here in the forest lays claim to you.

Aud. Ay, I know who 'tis; he hath no interest in me in the world: here comes the man you mean.

Touch. It is meat and drink to me to see a clown: by my troth, we that have good wits have much to answer for; we shall be flouting; we cannot hold.

Enter WILLIAM.

Will. Good even, Audrey.

Aud. God ye good even, William.

Will. And good even to you, sir.

Touch. Good even, gentle friend. Cover thy head, cover thy head; nay, prithee, be covered. How old are you, friend?

Will. Five and twenty, sir.

Touch. A ripe age. Is thy name William?

Will. William, sir.

Touch. A fair name. Wast born i' the forest here?

Will. Ay, sir, I thank God.

Touch. 'Thank God;' a good answer. Art rich?

Will. Faith, sir, so so.

Touch. 'So so' is good, very good, very excellent good; and yet it is not; it is but so so. Art thou wise?

Will. Ay, sir, I have a pretty wit.

Touch. Why, thou sayest well. I do now remember a saying, 'The fool doth think he is wise, but the wise man knows himself to be a fool.' The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby that grapes were made to eat and lips to open. You do love this maid?

Will. I do, sir.

Touch. Give me your hand. Art thou learned?

Will. No, sir.

Touch. Then learn this of me: to have, is to have; for it is a figure in rhetoric that drink, being poured out of a cup into a glass, by filling the one doth empty the other; for all your writers do consent that ipse is he: now, you are not ipse, for I am he.

Will. Which he, sir?

Touch. He, sir, that must marry this woman. Therefore, you clown, abandon,—which is in the vulgar leave,—the society,—which in the boorish is company,—of this female,—which in the common is woman; which together is, abandon the society of this female, or, clown, thou perishest;

or, to thy better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage: I will deal in poison with thee, or in bastinado, or in steel; I will bandy with thee in faction; I will o'er-run thee with policy; I will kill thee a hundred and fifty ways: therefore tremble, and depart.

Aud. Do, good William.

Will. God rest you merry, sir. [*Exit.*

Enter CORIN.

Cor. Our master and mistress seeks you; come, away, away!

Touch. Trip, Audrey! trip, Audrey! I attend, I attend. [*Exeunt.*

SCENE II. *The forest.*

Enter ORLANDO *and* OLIVER.

Orl. Is't possible that on so little acquaintance you should like her? that but seeing you should love her? and loving woo? and, wooing, she should grant? and will you persever to enjoy her?

Oli. Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting; but say with me, I love Aliena; say with her that she loves me; consent with both that we may enjoy each other: it shall be to your good; for my father's house and all the revenue that was old Sir Rowland's will I estate upon you, and here live and die a shepherd.

Orl. You have my consent. Let your wedding

6a. *policy*, stratagem. 13. *estate*, settle.

be to-morrow: thither will I invite the duke and all's contented followers. Go you and prepare Aliena; for look you, here comes my Rosalind.

Enter ROSALIND.

Ros. God save you, brother.

Oli. And you, fair sister. [*Exit.*

Ros. O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf!

Orl. It is my arm.

Ros. I thought thy heart had been wounded with the claws of a lion.

Orl. Wounded it is, but with the eyes of a lady.

Ros. Did your brother tell you how I counterfeited to swoon when he showed me your handkercher?

Orl. Ay, and greater wonders than that.

Ros. O, I know where you are: nay, 'tis true: there was never any thing so sudden but the fight of two rams and Cæsar's thrasonical brag of 'I came, saw, and overcame:' for your brother and my sister no sooner met but they looked, no sooner looked but they loved, no sooner loved but they sighed, no sooner sighed but they asked one another the reason, no sooner knew the reason but they sought the remedy; and in these degrees have they made a pair of stairs to marriage which they will climb incontinent, or else be incontinent before marriage: they are in the very wrath of love and they will together; clubs cannot part them.

32. *where you are*, what you mean.

34. *thrasonical*, boastful; from Thraso the boaster in Terence's *Eunuchus*.

42. *incontinent*, immediately.

44. *wrath*, fervour.

ib. *clubs cannot part them*. 'Clubs' was the rallying-cry of the London apprentices, raised when a street affray occurred.

Orl. They shall be married to-morrow, and I will bid the duke to the nuptial. But, O, how bitter a thing it is to look into happiness through another man's eyes! By so much the more shall I to-morrow be at the height of heart-heaviness, by how much I shall think my brother happy in having what he wishes for.

Ros. Why then, to-morrow I cannot serve your turn for Rosalind?

Orl. I can live no longer by thinking.

Ros. I will weary you then no longer with idle talking. Know of me then, for now I speak to some purpose, that I know you are a gentleman of good conceit: I speak not this that you should bear a good opinion of my knowledge, insomuch I say I know you are; neither do I labour for a greater esteem than may in some little measure draw a belief from you, to do yourself good and not to grace me. Believe then, if you please, that I can do strange things: I have, since I was three year old, conversed with a magician, most profound in his art and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena, shall you marry her: I know into what straits of fortune she is driven; and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes to-morrow human as she is and without any danger.

Orl. Speakest thou in sober meanings?

Ros. By my life, I do; which I tender dearly, though I say I am a magician. Therefore, put

59. *conceit*, intelligence.
61. *insomuch*, because.
64. *to grace me*, to win me credit.
69. *gesture*, demeanour.
77. *tender*, prize.

you in your best array; bid your friends; for if you will be married to-morrow, you shall, and to Rosalind, if you will.

Enter SILVIUS *and* PHEBE.

Look, here comes a lover of mine and a lover of hers.

Phe. Youth, you have done me much ungentleness,
To show the letter that I writ to you.

Ros. I care not if I have: it is my study
To seem despiteful and ungentle to you:
You are there followed by a faithful shepherd;
Look upon him, love him; he worships you.

Phe. Good shepherd, tell this youth what 'tis to love.

Sil. It is to be all made of sighs and tears;
And so am I for Phebe.

Phe. And I for Ganymede.

Orl. And I for Rosalind.

Ros. And I for no woman.

Sil. It is to be all made of faith and service;
And so am I for Phebe.

Phe. And I for Ganymede.

Orl. And I for Rosalind.

Ros. And I for no woman.

Sil. It is to be all made of fantasy,
All made of passion and all made of wishes,
All adoration, duty, and observance,
All humbleness, all patience and impatience,
All purity, all trial, all observance;
And so am I for Phebe.

102. *observance*, homage. In v. 104 the word is a copyist's or a printer's blunder, due to the similarity of the lines. The original word can only be conjectured. Ritson suggested 'obeisance.'

Phe. And so am I for Ganymede.

Orl. And so am I for Rosalind.

Ros. And so am I for no woman.

Phe. If this be so, why blame you me to love you?

Sil. If this be so, why blame you me to love you?

Orl. If this be so, why blame you me to love you?

Ros. Who do you speak to, 'Why blame you me to love you?'

Orl. To her that is not here, nor doth not hear.

Ros. Pray you, no more of this; 'tis like the howling of Irish wolves against the moon. [*To Sil.*] I will help you, if I can: [*To Phe.*] I would love you, if I could. To-morrow meet me all together. [*To Phe.*] I will marry you, if ever I marry woman, and I'll be married to-morrow: [*To Orl.*] I will satisfy you, if ever I satisfied man, and you shall be married to-morrow: [*To Sil.*] I will content you, if what pleases you contents you, and you shall be married to-morrow. [*To Orl.*] As you love Rosalind, meet: [*To Sil.*] as you love Phebe, meet: and as I love no woman, I'll meet. So fare you well: I have left you commands.

Sil. I'll not fail, if I live.

Phe. Nor I.

Orl. Nor I. [*Exeunt.*

109. *to love you*, for loving you.

115. *Why do you speak too*, so Ff. Rowe altered this to 'Who do you speak to,' which is plausible, but not necessary.

119. Wolves were still found in Ireland. In England they had become extinct in the previous century.

SCENE III. *The forest.*

Enter TOUCHSTONE *and* AUDREY.

Touch. To-morrow is the joyful day, Audrey; to-morrow will we be married.

Aud. I do desire it with all my heart; and I hope it is no dishonest desire to desire to be a woman of the world. Here come two of the banished duke's pages.

Enter two Pages.

First Page. Well met, honest gentleman.

Touch. By my troth, well met. Come, sit, sit, and a song.

Sec. Page. We are for you: sit i' the middle.

First Page. Shall we clap into 't roundly, without hawking or spitting or saying we are hoarse, which are the only prologues to a bad voice?

Sec. Page. I' faith, i' faith; and both in a tune, like two gipsies on a horse.

SONG.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,

4. *dishonest*, immodest.
ib. *a woman of the world*, a married woman.
11. *clap into 't roundly*, set about it without ceremony.
12. *hawking*, hemming.
13. *the only prologues to*, the prologues only to.
15. *in a tune*, i.e. singing in unison, not in parts.
17. *It was a lover and his lass*, etc. In Ff the fourth stanza, by an oversight, is printed second. This song seems to have become immediately popular. It was embodied within a few months, at latest, of the appearance of the play in Thomas Morley's *First Book of Ayres* (1600). It is doubtless Shakespeare's own, being apparently suggested, however,

That o'er the green corn-field did pass
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, &c.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In spring time, &c.

And therefore take the present time,
With a hey, and a ho, and a hey nonino;
For love is crowned with the prime
In spring time, &c.

Touch. Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untuneable.

First Page. You are deceived, sir: we kept time, we lost not our time.

Touch. By my troth, yes; I count it but time lost to hear such a foolish song. God buy you; and God mend your voices! Come, Audrey. [*Exeunt.*

by the song sung by Lodge's Corydon at the wedding feast — a less dainty but not unskilful handling of the same motive. Here is the introduction and the first stanza: 'About mid-dinner, to make them mery, Coridon came in with an old crowd [fiddle] and plaied them a fit of mirth, to which he sung this pleasant song:—

A blyth and bonny country lasse,
heigh ho the bonny lasse;
Sate sighing on the tender grasse,
and weeping said, will none come woo mee?
A smicker boy, a lyther swaine,
heigh ho a smicker swaine,
That in his love was wanton faine,
with smiling looks straight came unto her.

20. *ring*, Ff 'rang.' The correction is Steevens'.

SCENE IV. *The forest.*

Enter DUKE senior, AMIENS, JAQUES, ORLANDO, OLIVER, *and* CELIA.

Duke S. Dost thou believe, Orlando, that the boy
Can do all this that he hath promised?
Orl. I sometimes do believe, and sometimes do not;
As those that fear they hope, and know they fear.

Enter ROSALIND, SILVIUS, *and* PHEBE.

Ros. Patience once more, whiles our compact is urged:
You say, if I bring in your Rosalind,
You will bestow her on Orlando here?
Duke S. That would I, had I kingdoms to give with her.
Ros. And you say, you will have her, when I bring her?
Orl. That would I, were I of all kingdoms king.
Ros. You say, you 'll marry me, if I be willing?
Phe. That will I, should I die the hour after.
Ros. But if you do refuse to marry me,
You 'll give yourself to this most faithful shepherd?
Phe. So is the bargain.
Ros. You say, that you 'll have Phebe, if she will?
Sil. Though to have her and death were both one thing.
Ros. I have promised to make all this matter even.

4. A loose way of saying, 'As those who mistrust their hopes but admit no question of their fears.'

Keep you your word, O duke, to give your daughter;
You yours, Orlando, to receive his daughter:
Keep your word, Phebe, that you 'll marry me,
Or else, refusing me, to wed this shepherd:
Keep your word, Silvius, that you 'll marry her,
If she refuse me: and from hence I go,
To make these doubts all even.

[*Exeunt Rosalind and Celia.*

Duke S. I do remember in this shepherd boy
Some lively touches of my daughter's favour.

Orl. My lord, the first time that I ever saw him
Methought he was a brother to your daughter:
But, my good lord, this boy is forest-born,
And hath been tutor'd in the rudiments
Of many desperate studies by his uncle,
Whom he reports to be a great magician,
Obscured in the circle of this forest.

Enter TOUCHSTONE *and* AUDREY.

Jaq. There is, sure, another flood toward, and these couples are coming to the ark. Here comes a pair of very strange beasts, which in all tongues are called fools.

Touch. Salutation and greeting to you all!

Jaq. Good my lord, bid him welcome: this is the motley-minded gentleman that I have so often met in the forest: he hath been a courtier, he swears.

Touch. If any man doubt that, let him put me

27. *touches*, traits.

32. *desperate*, perilous, as involving relations with evil spirits and risking the salvation of the experimenter.

34. *Obscured*, hidden; with a suggestion of the charmed 'circle' within which the magician remained invisible.

44. *put me to my purgation*, give me a chance of clearing myself from the imputation (of not having been a courtier). Touchstone's word is rather too potent for the occasion.

to my purgation. I have trod a measure; I have flattered a lady; I have been politic with my friend, smooth with mine enemy; I have undone three tailors; I have had four quarrels, and like to have fought one.

Jaq. And how was that ta'en up?

Touch. Faith, we met, and found the quarrel was upon the seventh cause.

Jaq. How seventh cause? Good my lord, like this fellow.

Duke S. I like him very well.

Touch. God 'ild you, sir; I desire you of the like. I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear; according as marriage binds and blood breaks: a poor virgin, sir, an ill-favoured thing, sir, but mine own; a poor humour of mine, sir, to take that that no man else will: rich honesty dwells like a miser, sir, in a poor house; as your pearl in your foul oyster.

Duke S. By my faith, he is very swift and sententious.

Touch. According to the fool's bolt, sir, and such dulcet diseases.

Jaq. But, for the seventh cause; how did you find the quarrel on the seventh cause?

Touch. Upon a lie seven times removed:—bear your body more seeming, Audrey:—as thus, sir.

45. *measure*, dance.

50. *ta'en up*, made up.

58. *copulatives*, persons intending to marry.

67. *the fool's bolt;* this was proverbially 'soon shot.'

68. *such dulcet diseases*, pleasant afflictions, a Touchstonian phrase for the piquant gibes of the Fool.

71. *Upon a lie seven times removed*, i.e. on the ground of a mild and conciliatory contradiction (the Retort Courteous), separated by seven grades from the flat contradiction or Lie Direct.

72. *seeming*, seemly.

I did dislike the cut of a certain courtier's beard: he sent me word, if I said his beard was not cut well, he was in the mind it was: this is called the Retort Courteous. If I sent him word again 'it was not well cut,' he would send me word, he cut it to please himself: this is called the Quip Modest. If again 'it was not well cut,' he disabled my judgement: this is called the Reply Churlish. If again 'it was not well cut,' he would answer, I spake not true: this is called the Reproof Valiant. If again 'it was not well cut,' he would say, I lied: this is called the Countercheck Quarrelsome: and so to the Lie Circumstantial and the Lie Direct.

Jaq. And how oft did you say his beard was not well cut?

Touch. I durst go no further than the Lie Circumstantial, nor he durst not give me the Lie Direct; and so we measured swords and parted.

Jaq. Can you nominate in order now the degrees of the lie?

Touch. O sir, we quarrel in print, by the book; as you have books for good manners: I will name you the degrees. The first, the Retort Courteous; the second, the Quip Modest; the third, the Reply Churlish; the fourth, the Reproof Valiant; the fifth, the Countercheck Quarrelsome; the sixth,

79. *disabled*, disparaged.

94. *the book*. If any actual book is referred to, it may be that entitled: 'Vincentio Saviolo, his Practise. In two Bookes. The first intreating of the use of the Rapier and Dagger. The second, of Honor and honorable Quarrels.' The second Book deals also with 'the giving and receiving of the Lie.' The work appeared in 1595. But the resemblance is not very close, and Touchstone's terminology is probably in great part of his own invention.

95. *books for good manners*, e.g. 'A lytle Booke of Good Maners for Chyldren with interpritation into the vulgare Englysshe tongue by R. Whittington, Poet Laureat' (1554).

the Lie with Circumstance; the seventh, the Lie Direct. All these you may avoid but the Lie Direct; and you may avoid that too, with an If. I knew when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought but of an If, as, 'If you said so, then I said so;' and they shook hands and swore brothers. Your If is the only peace-maker; much virtue in If.

Jaq. Is not this a rare fellow, my lord? he 's as good at any thing and yet a fool.

Duke S. He uses his folly like a stalking-horse and under the presentation of that he shoots his wit.

Enter HYMEN, ROSALIND, *and* CELIA.

Still Music.

Hym. Then is there mirth in heaven,
When earthly things made even
Atone together.
Good duke, receive thy daughter:
Hymen from heaven brought her,
Yea, brought her hither,
That thou mightst join her hand with his
Whose heart within his bosom is.

Ros. [*To duke*] To you I give myself, for I am yours.

[*To Orl.*] To you I give myself, for I am yours.

Duke S. If there be truth in sight, you are my daughter.

Orl. If there be truth in sight, you are my Rosalind.

Phe. If sight and shape be true,

111. *stalking-horse*, a real or artificial horse used by sportsmen as a cover when approaching game.
112. *presentation*, cover.
116. *Atone together*, are at one.

Why then, my love adieu!
Ros. I 'll have no father, if you be not he:
I 'll have no husband, if you be not he:
Nor ne'er wed woman, if you be not she.
Hym. Peace, ho! I bar confusion:
'Tis I must make conclusion
Of these most strange events:
Here 's eight that must take hands
To join in Hymen's bands,
If truth holds true contents.
You and you no cross shall part:
You and you are heart in heart:
You to his love must accord,
Or have a woman to your lord:
You and you are sure together,
As the winter to foul weather.
Whiles a wedlock-hymn we sing,
Feed yourselves with questioning;
That reason wonder may diminish,
How thus we met, and these things finish.

SONG

Wedding is great Juno's crown:
O blessed bond of board and bed!
'Tis Hymen peoples every town;
High wedlock then be honoured:
Honour, high honour and renown,
To Hymen, god of every town!

Duke S. O my dear niece, welcome thou art to me!
Even daughter, welcome, in no less degree.
Phe. I will not eat my word, now thou art mine;
Thy faith my fancy to thee doth combine.

131. *bar*, disallow.
141. *sure*, firmly knit.
156. *fancy*, love.
ib. *combine*, bind.

Enter JAQUES DE BOYS.

Jaq. de B. Let me have audience for a word or two:
I am the second son of old Sir Rowland,
That bring these tidings to this fair assembly.
Duke Frederick, hearing how that every day
Men of great worth resorted to this forest,
Address'd a mighty power; which were on foot,
In his own conduct, purposely to take
His brother here and put him to the sword:
And to the skirts of this wild wood he came;
Where meeting with an old religious man,
After some question with him, was converted
Both from his enterprise and from the world,
His crown bequeathing to his banish'd brother,
And all their lands restored to them again
That were with him exiled. This to be true,
I do engage my life.

Duke S. Welcome, young man;
Thou offer'st fairly to thy brothers' wedding:
To one his lands withheld, and to the other
A land itself at large, a potent dukedom.
First, in this forest let us do those ends
That here were well begun and well begot:
And after, every of this happy number
That have endured shrewd days and nights with us
Shall share the good of our returned fortune,
According to the measure of their states.
Meantime, forget this new-fall'n dignity
And fall into our rustic revelry.
Play, music! And you, brides and bridegrooms all,
With measure heap'd in joy, to the measures fall.

162. *Address'd*, equipped.
163. *conduct*, leadership.
174. *the other*, Orlando.
178. *every*, every one.
179. *shrewd*, hard.

Jaq. Sir, by your patience. If I heard you rightly,
The duke hath put on a religious life
And thrown into neglect the pompous court?
Jaq. de B. He hath.
Jaq. To him will I: out of these convertites
There is much matter to be heard and learn'd.
[*To duke*] You to your former honour I bequeath;
Your patience and your virtue well deserves it:
[*To Orl.*] You to a love that your true faith doth merit:
[*To Oli.*] You to your land and love and great allies:
[*To Sil.*] You to a long and well-deserved bed:
[*To Touch.*] And you to wrangling; for thy loving voyage
Is but for two months victuall'd. So, to your pleasures:
I am for other than for dancing measures.
Duke S. Stay, Jaques, stay.
Jaq. To see no pastime I: what you would have
I 'll stay to know at your abandon'd cave. [*Exit.*
Duke S. Proceed, proceed: we will begin these rites,
As we do trust they 'll end, in true delights.
[*A dance.*

EPILOGUE.

Ros. It is not the fashion to see the lady the epilogue; but it is no more unhandsome than to see the lord the prologue. If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue; yet to good wine they do use good bushes, and good plays prove the better by the

190. *convertites*, converts.
3. *good wine needs no bush.* The proverb took its rise from the bush hung as a sign from the shops of vintners.

help of good epilogues. What a case am I in then, that am neither a good epilogue nor cannot insinuate with you in the behalf of a good play! I am not furnished like a beggar, therefore to beg will not become me; my way is to conjure you; and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please you: and I charge you, O men, for the love you bear to women—as I perceive by your simpering, none of you hates them—that between you and the women the play may please. If I were a woman I would kiss as many of you as had beards that pleased me, complexions that liked me and breaths that I defied not: and, I am sure, as many as have good beards or good faces or sweet breaths will, for my kind offer, when I make curtsy, bid me farewell. [*Exeunt.*

9. *insinuate with you*, ingratiate myself with you.

18. *If I were a woman.* Till the Restoration female parts were played by boys.

20. *that liked me*, that I liked.

21. *defied*, distrusted.

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